VOGUE

MAY 15, 1912
PRICE 95 CTS
THE VOGUE COMPANY
CONDÉ NAST President

Copyrighted, 1912, C. E. Conover Co.

"The Crowning Attribute of Lovely Woman is Cleanliness."

A woman's personal satisfaction in looking charming and dainty is doubled when she knows everything about her is exquisitely clean.

NAIAD DRESS SHIELDS

are thoroughly hygienic and healthful to the most delicate skin; are absolutely free from rubber, with its disagreeable odor; can be easily and quickly STERILIZED by immersing in boiling water for a few seconds only. Preferred by well-gowned women of refined taste.

At Stores or sample pair on receipt of 25c. Every pair guaranteed.

A handsome colored reproduction of this beautiful Coles Phillips drawing on heavy paper 10x12 sent for 10c. No advertising.

The C. E. CONOVER CO., Mfrs. - - 101 Franklin Street, NEW YORK

Victor-Victrola

Victor-Victrola XVI, $200
Mahogany or quartered oak

Every home should have a Victor-Victrola

because

this instrument satisfies the love of music that is born in every one of us; touches the heart strings and develops the emotional part of our nature; freshens the tired mind and lightens the cares and worries of every-day life.

because

the Victor-Victrola brings to you the best music of all the world and gives you a complete understanding of the masterpieces of the great composers such as you can acquire in no other way.

because

the Victor-Victrola places at your command the services of the world's greatest opera stars, who make records exclusively for the Victor besides a host of famous instrumentalists, celebrated bands and orchestras, and well-known comedians and entertainers.

because

the Victor-Victrola is universally recognized as the world's greatest musical instrument, occupies a place of honor in homes of wealth and culture everywhere, and has awakened millions to a proper appreciation of music.

because

with Victor-Victrolas ranging in prices from $15 to $200 and Victors from $10 to $100 no home can afford to be without one of these wonderful instruments.

because

any Victor dealer in any city in the world will gladly play any music you wish to hear and demonstrate to you the Victor-Victrola.

Victor-Victrola IV, $15
Oak

Victor-Victrola IX, $50
Mahogany or oak

Victor Talking Machine Co., Camden, N. J., U. S. A.
Berliner Gramophone Co., Montreal, Canadian Distributors

Always use Victor Records played with Victor Needles—there is no other way to get the unequaled Victor tone.

Victor Steel Needles, 6 cents per 100
Victor Fibre Needles, 50 cents per 100 (can be repointed and used eight times)

Victor
"HIS MASTER'S VOICE"
REG. U.S. PAT. OFF.

New Victor Records are on sale at all dealers on the 28th of each month

WHAT a bumpety bang your trunk does get! How long it will last depends on the care in making.

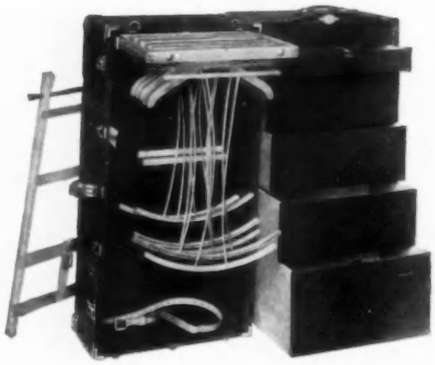
Paint and canvas can cover a host of defects. You don't want flour paste where hide glue ought to be. Slats, linings, trays, handles, hinges and locks—all offer the careless manufacturer a chance to skimp and not be found out.

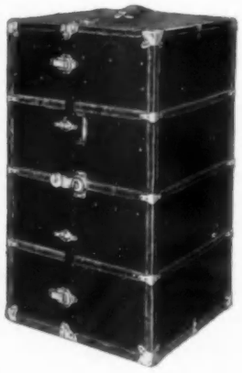
If your trunk is to be strong and light at once, the box should be of well-seasoned basswood. As corner caps are meant to protect, they should be of strong metal, designed to prevent harm from jolts.

We have made luggage for sixty-eight years. We put our experience into every trunk or bag we make.

Where machinery serves best, we use it. But many of the processes in fine trunk-making call for trained hand labor. In such work we use the ablest help. Over fifty per cent. of our skilled workmen have been with us for ten to fifty years.

In Likly Trunks, every seen or hidden part is stout and sure. The little diamond-shaped Likly trade-mark is our warranty of this.





How do your clothes turn out at the end of the trip?

Regular trunks are just built to *hold* things.

Likly Wardrobe Trunks take care of the tailor's pressing, too. They follow the principle of a wardrobe. Opened upright, the garments *hang*—aren't pressed down into mussiness.

There's no blind reaching for "where-did-I-put-them" clothes. Everything is in sight. By releasing one strap every garment is immediately accessible. This simplicity is found exclusively in Likly Trunks.

Likly Wardrobe Trunks are always built on the no-skimp policy. Sturdy basswood for the foundation box. Built-in quality everywhere—from the gluing on of the canvas to the final touches of paint.

Such a trunk makes a handy, stout traveling companion.

Here's the lightest weight *strong* trunk on the market to-day.

It's made of three-ply basswood veneer, covered both inside and out with heavy duck. There's one deep top tray and one dress tray. The lining is handsome.

The trunk is a smart russet with russet fibre binding.

Special bronze-plated, cold-rolled steel corner protectors.

For a general purpose you can't find more complete strength or less weight.

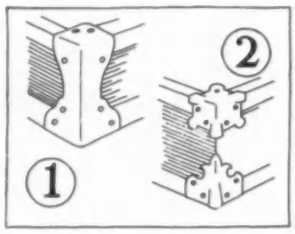
Here's a handsome Likly Kit Bag that will hold almost as much as a baby trunk, if you want it to.

Empty, it collapses down to almost nothing. Filled complete, it assumes a square shape. There is no artificial stiffening, except at the bottom.

Handsomely lined with imported plaid serge. One long and two short pockets. Double handles. Three leathers to choose from—russet, brown and black.

Protected by our five-year guarantee that covers everything save accident or downright abuse. Likly Guaranteed Bags include every form of leather bag from a portfolio to a Bellows Valise that will hold almost enough for a 'round-the-world trip.

"LIKLY" LUGGAGE



Here's a sample of Likly Trunk character. Figure 1 shows a corner cap on the upper lid of a Likly Trunk. It's a one-piece bridge that braces the whole top. Good metal, too—Bell Metal Bronze or Cold Rolled Bronze Steel.

A great many trunks simply have one little cap on the corner and an ornamental piece of metal on the lower edge like Figure 2.

If you're looking forward to any travel, our descriptive booklet is worth getting. We will send it on request. And we'll tell you who handles Likly Luggage in your town.

ESTABLISHED 1844 HENRY LIKLY & Co MAKERS ROCHESTER, N.Y. TRADE MARK

HENRY LIKLY & CO., Rochester, N. Y.

New York Salesroom: 38 East 21st Street

Franklin Simon & Co.

Fifth Avenue, 37th and 38th Sts., New York

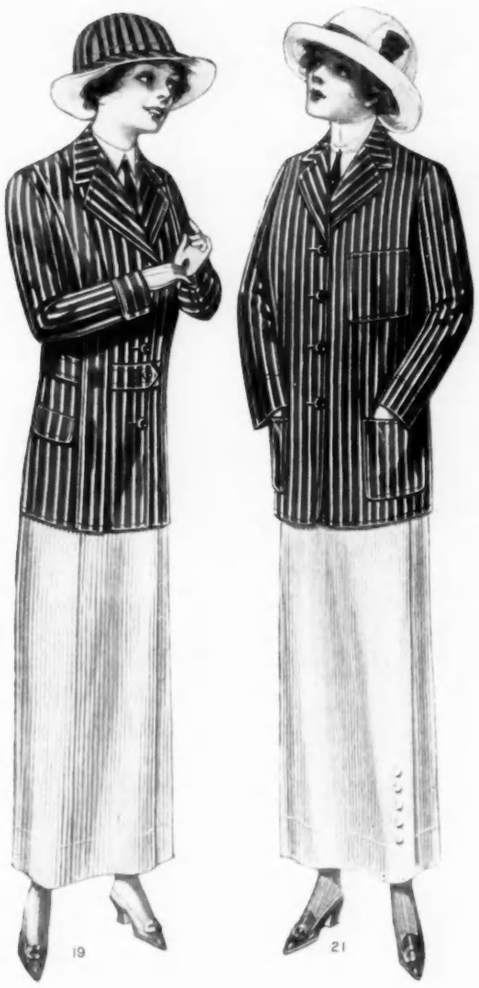
Blazers, Mackinaw Coats and Outing Skirts

for Women and Misses—at Popular Prices

15—MACKINAW NORFOLK COAT (warmth without weight), three-quarter length model of white or tan Vicuna cloth (as illustrated), or with collar buttoned high to neck;
Women's sizes, 32 to 44 bust;
Misses' sizes, 14 to 20 years.
Value $18.50. **12.50**

17—MACKINAW NORFOLK COAT, three-quarter length model of exclusive all wool fabric in brown or gray combination colorings, also plain red or navy blue;
Women's sizes 32 to 44 bust;
Misses' sizes, 14 to 20 years.
Value $15.00. **9.75**

17a—Same model in plain white or tan Vicuna Cloth. **12.50**



19—NORFOLK BLAZER COAT of Imported striped English broadcloth flannel, in navy and white, black and white, white and navy or white and black; also all College colors and plain golf red or solid white;
Women's sizes 32 to 44 bust;
Misses' sizes, 14 to 20 years.
Value $15.00. **9.75**

19a—TAILORED SKIRT of white washable cordeline pique, open-front model, pearl buttons;
Lengths 34 to 44 inches..... **4.75**

19b—HAT (as illustrated), in all colors to match blazers, satin-lined, with white stitched serge under brim... **2.95**

21—BLAZER COAT of Imported striped English broadcloth flannel, navy and white, black and white, white and navy, or white and black; also all College colors and plain golf red or solid white;
Women's sizes, 32 to 44 bust;
Misses' sizes 14 to 20 years.
Value $10.00. **7.50**

21a—WHITE PIQUE SKIRT of washable cordeline pique, fastened at side; pearl buttons;
Lengths 34 to 44 inches.... **3.95**

21b—HAT (as illustrated), of white serge, with silk College bands to match blazers; novelty feather cockade;
Satin-lined..... **2.95**

His Step

no longer falls heavily on the hardwood floor or the pavement, jarring his nerves and making him irritable.

He and she have both taken advantage of every modern device to make life go smoothly. They both wear

O'Sullivan's Heels

of New Live Rubber

and they are able to walk further with less fatigue, and to enjoy the buoyancy in step and spirit which makes them much admired by their friends.

These rubber heels are invisible, and are worn by well-dressed people everywhere.

Remember that O'Sullivan's are made of new, ***live*** rubber—which means rubber of the finest quality with all the spring in it.

Ask your shoemaker to put on O'Sullivan's for you.

50c attached

S and X

To Insert Your "S & X" Advertisement

RATES.—For the first 25 words or less, $1.00. Additional words five cents each. Price when given, as $4.50, counts as one word; in giving dress measurements, six figures count as one word. Correct remittance covering cost of insertion must accompany order and advertisement. Forms close one month in advance of issue.

To Reply to These Advertisements

REPLIES to these advertisements should be placed in a stamped envelope with the number of the advertisement and date written in the corner (e. g. 961-A, May 15th, 1912). Then fold this envelope and enclose it in an outer envelope addressed to us as follows:—Manager Sale and Exchange, VOGUE, 443 Fourth Ave., New York. Your reply will be forwarded to the advertiser by the next mail after it is received at this office.

ENCLOSE no money in your first reply. Wait till you hear from the advertiser that your offer is acceptable.

DEPOSIT SYSTEM—In order to facilitate the inspection of articles advertised, VOGUE will receive on deposit the purchase-money for articles valued at $5.00 upwards. When the sale is concluded, the money will be forwarded to the advertiser, or if no sale results, the money will be returned to the depositor.

FOLLOW THESE RULES carefully, but if they do not cover your case, write to VOGUE for further particulars.

Wearing Apparel

FOR SALE: A Redfern evening dress of ciel blue taffeta with tulle drapery edged with shadow lace and fichu of tulle lace on waist. Worn once before going into mourning. No. 632-A.

FOR SALE: Pure White Bird of Paradise, cost $50; sell for $20. Never worn but once. Also black one, cost $50; sell for $15. No. 633-A.

INDIA SHAWL, formerly property of a prominent English actress, handsomely embroidered in floral design. Three yards square including fringe. Valued some years ago in England at $250. Reasonable offer considered. No. 634-A.

FOR SALE: Irish lace coat, kimona sleeves, 27 inches in back, cutaway front, size 36-38, sell $40. Long, bright garnet shaker cape, sell $25. No. 635-A.

FOR SALE: Green Burmah silk gown trimmed with lace, $30. White linen suit with black hair-line stripe combined with red, $20. Both new, 36 bust. No. 636-A.

WANTED: Linen or cotton wash frocks of good style, 36-38 bust. Also Summer dresses, 40 bust. All suitable for wear at small watering place. No. 93-B.

FOR SALE: Handsome crepe trimmed mourning outfit. A tailor costume crepe trimmed. Four silk waists crepe trimmed. An afternoon gown of finest crepe-de-chine, trimmed knee deep with English crepe, applications of crepe on waist. Slight tear. Original price $145. In perfect condition. Size 38 bust or 40. Waist 28. Whole outfit will be sold for $85. No. 638-A.

Professional Services

A CULTURED young lady wishes position as traveling companion. Willing to assist with sewing if necessary. Can drive motor car. Best references. No. 154-C.

REFINED male nurse, graduate of Bellevue Hospital, desires situation for summer. Nervous patient preferred. No. 155-C.

A PROTESTANT French teacher, lady, experienced in college tutoring and preparatory school work would like summer position as tutor in exchange for home. No. 156-C.

A YOUNG woman educated at Wellesley and registered nurse desires position as companion or nurse to invalid or elderly person. Companionable, good reader and adaptable. Salary reasonable. Highest personal and professional references. No. 157-C.

COLLEGE GIRL wishes a position as companion to lady during summer months, traveling or otherwise. Best references furnished and references desired. No. 158-C.

A LADY will entertain a few guests for the Summer on private estate in the hills at Bennington Center, Vt. Accessible to golf links. References exchanged. No. 159-C.

Burby

534 Fifth Avenue New York

A cordial invitation is extended you to view the display of Imported Millinery Sunshades and French novelties

Agents for Burbyotte, the non-inflammable and stainless glue—indispensable to all millinery work rooms.

Number One is a very smart frock of cotton voile in a dainty design. The waist is of chiffon taffeta over shadow lace, designed to give the surplice effect. *Special* **$27.50**

Number Two is a chic lingerie frock, trimmed with eyelet embroidery, and edged with cluny lace and crocheted balls. *Special* **$25.00**

Number Three is of cotton voile; a decidedly new peplum effect. It is prettily trimmed with crocheted buttons down the front and on the sleeves, while the waist, back and sleeves are developed in clusters of pin tucks. *Special* **$16.50**

Bonwit Teller & Co. have ready to be mailed, a very attractive brochure—"TROUSSEAUX," which is intended to aid the Spring Bride in her selections of wedding apparel and travel wardrobe. This booklet is handsomely illustrated and contains many helpful suggestions.

Address Dept. M and a copy will be sent you prepaid.

BONWIT TELLER & CO.

Fifth Avenue at 38th Street

NEW YORK

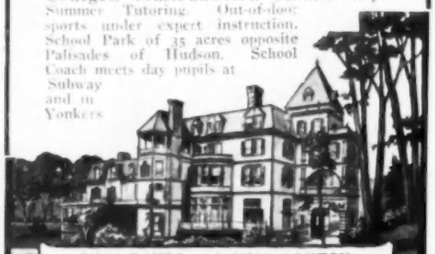
EDUCATIONAL GUIDE

New York

A Country School for Girls in New York City

Boarding and Day School. "A Real School"

Full Academic Course. Primary Class to Graduation. Upper class for advanced Special Students. Certificate admits to Colleges. Music and Art. Vacation trips. Summer Tutoring. Out-of-door sports under expert instruction. School Park of 35 acres opposite Palisades of Hudson. School Coach meets day pupils at Subway and in Yonkers



MISS BANGS and MISS WHITON
Riverdale Avenue and 252d Street, West

The Benjamin School

For Girls

Beautiful location, overlooking Riverside Drive and Hudson River. Steam-heated building; elevator. Resident and Day pupils. Small classes insure individual attention. Special and Graduate Courses. Preparation for all Colleges. Certificate admits to Smith College. Gymnastics, Domestic Science. Unusual advantages in Art, Music and Languages. Classes in Jewish History, Literature and Bible.

Eighth year begins Oct. 2nd, 1912.

Illustrated Catalogue sent on application.

Mrs. MAURICE C. BENJAMIN, B. A., M. A., Principal

144 Riverside Drive, New York City

Miss C. E. Mason's Suburban School for Girls

Tarrytown-on-Hudson, N. Y.

The Castle

Upper School for girls 13 to 25; Lower School for girls 8 to 13. All departments. Special courses in Art, Music, Literature, Languages. Certificate admits to leading colleges. New York City Annex. European travel class. For illustrated catalogue address MISS C. E. MASON, LL.M., Lock Box 731

BLAKE COUNTRY SCHOOL

Tarrytown-on-Hudson, N. Y. Instruction in classes limited to 5 boys or, if preferred, by individual tutoring. For full information, address **A. von W. Leslie, A.M.**, Head Master The Blake Schools, 2 W. 45th St., N. Y.

NEW YORK, New York City, 1000 Madison Avenue.

Elinor Comstock Music School A resident and day school. Leschetizky method. Piano teachers all Leschetizky pupils. Vocal, Violin, Harmony, Ensemble playing, Sight reading. Lectures on current operas and concerts. Classes in French, Classic Dancing, Literature and History of Art. Catalogues. Miss Elinor Comstock.

THE BROWN SCHOOL OF TUTORING
241 West 75th Street, New York City.
Founded 1906. Boarding and day school. One pupil at the time with a teacher. Two years' work accomplished in one. Every pupil who has entered the school, with the purpose of going to college, has accomplished that purpose. Open all Summer, both in City and Country.

NEW YORK, New York, 241 Central Park West, cor 8th St.

The Semple Boarding and Day School

for Girls. A city school with country advantages. House directly opposite Central Park. Outdoor sports a specialty. Music, Art, Languages. Social recreation. Mrs. T. Darrington Semple, Prin.

Mrs. Helen M. Scoville's Home and Day School for Girls

Advantages of city. Physical Culture, Riding, Swimming, Dancing, Regular Courses. Special opportunities for post graduates. Music, Art, Home Economics. Individual care, social privileges. European travel classes.
2042 Fifth Avenue, New York, N. Y.

The Gardner School for Girls.

Resident and Day Pupils. (57th year.) Exclusive location. Regular and Special Courses. Music, Art, Elocution. Physical culture. Aesthetic dancing. Outdoor life.
607 Fifth Avenue, New York City.
City advantages with delightful home life.

Educational Bureau

THIS is the second appearance of VOGUE'S new School Directory.

Every school on this page is amply able to live up to the claims made either in its announcements or its catalogues.

Unusual Schools

Among these schools are many which offer exceptional opportunities for specialized instruction in different departments. For instance, we know of one girl's school which manages, in addition to its regular course of study, to revive in its pupils the lost art of conversation. Its graduates are thus enabled to talk intelligently on most subjects that may arise later on.

If you are face to face with the school problem, write immediately to any of the schools on this page—or if you prefer, ask VOGUE for whatever special information may be desired. Address:

MANAGER EDUCATIONAL GUIDE
VOGUE
443 Fourth Avenue, New York

Camps

CAMP CHAMPLAIN

On Lake Champlain. A Real Camp for Real Boys. Seventeenth Year. Opens July 1st. Every convenience for the safety and comfort of the boys. Waterproof Tents with floors. Fleet of rowboats and canoes. Swift motor boat. Fishing, swimming, baseball, tennis, all land and water sports. Trips to Adirondacks and Green Mountains. Leaders are experienced college men. Tutoring, if desired. Large assembly hall, with piano. Camp physician. Long distance telephone. References required. Handsome illustrated booklet upon application. **J. CLARK READ, A.M.**
New York City, Berkeley School.

KYLE CAMP FOR BOYS, Catskill, N. Y. Catskill Mts.
Bathing, swimming, fishing, baseball diamonds, lawn tennis courts; rifle range. Nature studies under specialist, mountain climbing. All sleep in bungalows facing a beautiful grove. No damp tents. Tutoring if desired; unsurpassed advantages in German. Table supplies from own farm. From June 28 to Aug. 29, $100. DR. PAUL KYLE, Kyle Institute, Flushing, L. I. Boarding School for Boys. P. O. Box 19.

Keewatin Camp for Boys In the Wisconsin Woods
8th session. Pioneer Western Camp. Branches in Canada. Personal attention. Limited number. For camp for your daughter also, address J. H. KENDRIGAN, Box 4, Mercer, Wisconsin.

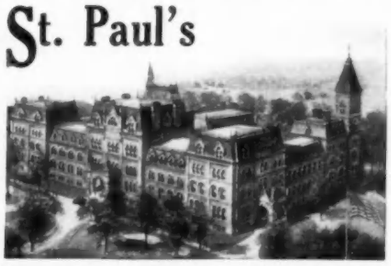
District of Columbia

THE COLONIAL SCHOOL FOR GIRLS
Connecticut Ave., Washington, D. C. Graduating and elective courses. Preparation for College and European travel. Four years of college work in English Courses, Music and Art. Individual instruction. Advantages of the Capital fully utilized. Out-of-door sports. **Miss C. C. Everett, Principal.**

Massachusetts

New York, Continued

St. Paul's



We Know How to Teach Boys

Location—Beautiful and healthful Garden City, Long Island, 18 miles from New York.
Equipment—Fire-proof buildings; gymnasium; swimming pool; 30 acres of athletic fields.
Instruction—Both class and individual instruction given. Prepares for any college or scientific school.

Also a Lower School for Younger Boys
Buildings now open. Catalog on request.
Walter R. Marsh, Headmaster, Box 21, Garden City, L. I.

Indiana

INDIANAPOLIS, Indiana.
MISS LANDERS' SCHOOL FOR GIRLS
Miss Julia E. Landers, for several years principal of Knickerbocker Hall, has opened a Home School for a limited number of girls. Preparatory and general courses. Special advantages in Music and Languages. Send for catalogue. Address MISS JULIA E. LANDERS, 2057 North Meridian Street.

New Jersey

Miss Beard's School for Girls

Orange, N. J. A Country School, 13 Miles from New York City. College preparatory and special courses. Music, Art and Domestic Science. Illustrated catalogue on request. Address **Miss Lucie C. Beard.**

ARMITAGE SCHOOL FOR GIRLS

Atlantic City, New Jersey, Box 217

Preparatory and Finishing Courses. Music, Domestic Science, Riding, Swimming. Healthful climate by the sea.

DWIGHT SCHOOL FOR GIRLS

College preparatory and finishing school. Certificate accepted by leading colleges. Beautiful location suburban to New York. Outdoor games, gymnasium, tennis, riding.
Miss Creighton and Miss Farrar, Principals, Box 613, Englewood, N. J.

Pennsylvania

Summer Schools WRIGHTSON SUMMER SCHOOL OF SINGING. Shakespeare's Method of Breathing. Voice Training, Oratorio, Opera and the Classic Song Literature. Opens July 1st, closes September 31st. Canoeing, Fishing, Bathing, Golf, Mountain climbing. Address, until July 1st, Sydney Lloyd Wrightson, 1220 F St., Washington, D. C. After then, **Shawnee-on-Delaware, Monroe County, Pennsylvania.**

Virginia

SOUTHERN FEMALE COLLEGE
50th year. An ideal College Home, after highest Virginia standards. Social training. Five buildings with gymnasium. Regular and special courses. Music, Art, Elocution, Domestic science. New Pianos, Steam Heat, Electric Lights, Outdoor Athletics. $250 to $350. Catalogue.
ARTHUR KYLE DAVIS, A.M., Petersburg, Va., Box 227.

VIRGINIA, Staunton.
STUART HALL (FORMERLY THE VIRGINIA FEMALE INSTITUTE)
A Church School for Girls in the Blue Ridge Mountains. Diploma for general and music courses. College preparation. Separate residence for little girls. 69th session. Catalog on request. Address Maria Pendleton Duval, Principal.

Massachusetts

Buildings Modern
Equipment Complete
Physical Laboratory
Chemical Laboratory
Manual Training Shop

ROCK RIDGE SCHOOL

145 CLIFF ROAD, WELLESLEY HILLS, MASS.

Gymnasium
Bowling Alleys
Athletic Field
Swimming Pool
Tennis Courts

Location high, dry and healthful in one of New England's most beautiful residential villages. ROCK RIDGE HALL for boys of high school age. *Thorough* preparation for any college or for business. Masters *able, experienced, mature.* Every boy an object of constant thought and care: hence well-regulated daily lives, marked improvement, rapid progress. THE HAWTHORNE HOUSE for young boys. Home-like atmosphere. Experienced teachers. Manual training. Constant supervision.

SHOPPERS' AND BUYERS' GUIDE

A classified list of business concerns which we recommend to the patronage of our readers.

One year, (payable in advance subject to 20% cash discount).....**$50.00**
One year, (payable monthly, in advance, subject to 5% cash discount)..**$50.00**
Single insertions, (payable in advance, subject to 5% cash discount).**$2.50**

Space limited to 4 lines—about 25 words. Forms close one month in advance of date of issue. Address all correspondence to: Manager Shoppers' and Buyers' Guide, Vogue, 443 Fourth ave., New York.

Automobile Coats

WARMTH WITHOUT WEIGHT
Noretly fabrics at mill prices. Samples free. Home Woolen Mills, Dept. A, Chambersburg, Pa.

Boas, Feathers, etc.

MME. BLOCK. Ostrich Feathers. Your old feathers made into plumes or novelties equal to new. Dyeing, Cleansing, Curling our specialty. 36 West 34th Street, New York.

Bridge Whist

"RAD-BRIDGE" CLUB LINEN PLAYING CARDS. Design of back fine hemstitched linen. Patented. Red, blue, brown and green. 25c. pack. Gold Edge, 35c. Send for samples.

"RAD-BRIDGE" Silk Velour Playing cards. Latest. "It's a beauty." Same quality, size, colors and price as our famous club linen card, only difference design of back. Samples.

"RAD-BRIDGE" Basket Weave Playing Cards. Latest, same quality, size, colors and price as our famous Linen and Velour Cards, only difference design on back. Samples.

"RAD-BRIDGE" LIFE'S BRIDGE PAD. 25 cupid pictures by "Life" artists in pad of 50 sheets. Space for more than 150 rubbers, 25c. per pad. $2.50 per dozen. Sample free.

"RAD-BRIDGE" sterling mark on Bridge accessories the world over. Illustrated catalog free. Ten cents in stamps (less than cost) secures our handsome sample wallet in addition.

"RAD-BRIDGE" GOODS ARE SOLD by first-class dealers everywhere, or will be sent direct, carriage paid, on receipt of price. Dept. V. Radcliffe & Co., 144 Pearl St., New York.

LILLIAN SHERMAN RICE, 231 W. 96th St., N. Y., author of "Bridge in a Nutshell." Classes in bridge and auction. Taught in six lessons. Private instruction. Phone 1464 River.

Children's Clothes

Children's Wear from infancy to twelve yrs. Garments made to order, style and fit guaranteed. Boys' dresses, one to five yrs., specialty. Beebe & Shaddle, 38 W. 33 St. Tel. 7537 Mad.

MISS HELEN MURRAY
Misses' and Children's smart and exclusive coats and dresses. Lingerie a specialty. 13 W. 35th St., New York. Tel. 4703 Murray Hill.

WEE FOLKS OUTFITTER
Individual smart frocks and coats for Misses and Children. Miss Elaine, 401 West End Ave., corner 79th St., N. Y. Tel. 9071 Schuyler.

DANA. In looking for infants' hand-made outfits, don't forget the shop at 8 West 22d St., New York. You will not be disappointed. Prices speak for themselves.

CHILDREN'S SMOCKED DRESSES
of pongee, nainsook, crêpe and batiste, 1 to 8 years. Infants' layettes, hand-made and embroidered. Hurm Art Shop, 277 Fifth Ave., N. Y.

ECONOMY
Buy cloth at mill prices. Saving will surprise you. Samples free. Home Woolen Mills, Dept. C, Chambersburg, Pa.

IMPORTED SMOCKED FROCKS
Sizes from 6 mo. to 15 yrs. Prices reasonable. Circular showing designs sent on request. Mrs. J. B. McCoy, Jamestown, Va.

Chiropody

Dr. E. N. Cogswell, Surgeon Chiropodist. Expert Manicuring. Dr. Cogswell's Foot Tonic insures foot comfort, $1. Foot Ointment, 50c. Toilet Powder, 25c. 418 Fifth Ave., New York.

SUFFERING FEET RESTORED
to sound condition and shapeliness. The Pediopathic Foot Health Co., 1493-1505 Broadway, New York.

Cleaners and Dyers

MME. PAULINE
CLEANING AND DYEING.
House and Street Gowns, Laces, Chiffons, etc. 225 West Fourteenth Street, New York.

LEWANDOS Americas Greatest Cleaners and Dyers 284 Boylston Street and 17 Temple Place Boston 567 Fifth Avenue New York 1633 Chestnut Street Philadelphia

LEWANDOS-Branches Washington Albany Rochester Providence Newport Hartford New Haven Bridgeport Lynn Salem Cambridge Worcester Springfield Portland

BLANCHISSEUSE de Fin. Lingerie and Lace Curtains a specialty. Personal attention given all work. Prices reasonable. Mme. Dunand, 606 Park Ave., near 64th St., N. Y. Tel. 2685 Plaza.

Knickerbocker Cleaning Co.
New York Paris Newport
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(Continued on page 8)

SHOPPERS' AND BUYERS' GUIDE

(Continued from page 7)

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Even though some of these shops may close for a month or more, by continuing to advertise in the "Shoppers' & Buyers' Guide," they are planting a seed that will mean increased business for them in the Fall.

All correspondence should be addressed

Manager Shoppers' & Buyers' Guide

VOGUE 443 Fourth Avenue New York

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Oxford Circus — *17 Boulevard Poissonniere* — *14 Unter den Linden*

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CONTENTS

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Lady Lowther and Her Daughters—Photograph - - - 12
The Old Order Changes in Monaco—Illustrated - - - 13-14
Photographs of the Steeplechase at White Marsh and of Polo at Lakewood - - - - - - - - - - - - - - 15
Illustrations of Two Gowns and a Tailor-Made - - - - 16
Photographs of Gowns and Hats - - - - - - - - - 17
White Summer Gowns—Illustrated - - - - - - - - - 18
Europe without a Guide-Book—Illustrated - - - - - 19-20
Showing the Mode at the Paris Races—Illustrated - - 21-22
Dutch Meccas of Modern Artists—Illustrated - - - - - 23
Compact Modern Luggage—Photographs - - - - - - - 24
European Treasures in American Settings—Illustrated - 25-26
Photographs of the Macy-Hayden Wedding - - - - - - 27
The Woman of Social Irresponsibility—Editorial - - - - 28
As Seen by Him—Illustrated - - - - - - - - - - - 29
Illustrations of Gowns - - - - - - - - - - - - - - 30
An American Menage in Japan - - - - - - - - - - - 31
Simple Summer Models—Illustrated - - - - - - - - - 32
Portraits by Artur Halmi—Photographs - - - - - - - 33
Two American Estates in Ireland—Illustrated - - - - 34-35
A Notable Woman Artist—Illustrated - - - - - - - - 36
What She Wears—Illustrated - - - - - - - - - - - 37-38
"Shop-Windowing" Along the Riviera - - - - - - - - 38
Smart Fashions for Limited Incomes—Illustrated - - - 39-40
Side Tripping from London—Illustrated - - - - - - - 41
The Younger Generation—Illustrated - - - - - - - - 42
How the Stage Hat Stays "Put"—Illustrated - - - - - 43
Vogue Pattern Department - - - - - - - - - - - 44-54
Seen in the Shops—Illustrated - - - - - - - - - - 45-46
Seen on the Stage—Illustrated - - - - - - - - - - 47
What They Read - - - - - - - - - - - - - - - - 48
Answers to Correspondents - - - - - - - - - - - - 58
Overhead and Underfoot—Illustrated - - - - - - - - 60
London Fol-De-Rols—Illustrated - - - - - - - - - - 66
Little French Vagaries—Illustrated - - - - - - - - 70
For the Hostess - - - - - - - - - - - - - - - - 72
On Her Dressing Table - - - - - - - - - - - - - - 74
When the Continental Travels—Illustrated - - - - - 76
Music Notes - - - - - - - - - - - - - - - - - - 80
The Latin Quarter of London—Illustrated - - - - - - 82
Society - - - - - - - - - - - - - - - - - - - 84-86
Art Notes—Illustrated - - - - - - - - - - - - - - 88
Seen at Longchamps - - - - - - - - - - - - - - - 90
Fashion Descriptions - - - - - - - - - - - - - - 92

The Next Vogue

DATED June 1st, the next Vogue will be a veritable budget of practical suggestions for furnishing the Summer home. The French style of interior decoration—and a very charming and original style it is—will be shown in an article illustrated with rooms recently exhibited at the Salon of the Arts Decoratifs, Paris.

A practical plan for a mountain camp, with ideas for furnishing, will interest those who go far afield for their Summering.

The season's newest rugs, wicker chairs and tables, screens, hammocks and the popular new painted furniture, will be prominently displayed in the next Vogue.

The fashions will of course include those exceedingly smart hats and gowns that will be worn this season at Newport, the North Shore and Mount Desert.

Use the coupon in the corner of this page, and secure not only the entertaining and helpful next number, but also all the following issues of Vogue for one year.

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V 5-15

Lady Lowther, formerly Miss Alice Blight of Philadelphia, and her two little daughters, Edith and Gladys. Lady Lowther's husband, Sir Gerald Lowther, is British Ambassador to Constantinople

VOGUE

THE OLD ORDER CHANGES IN MONACO

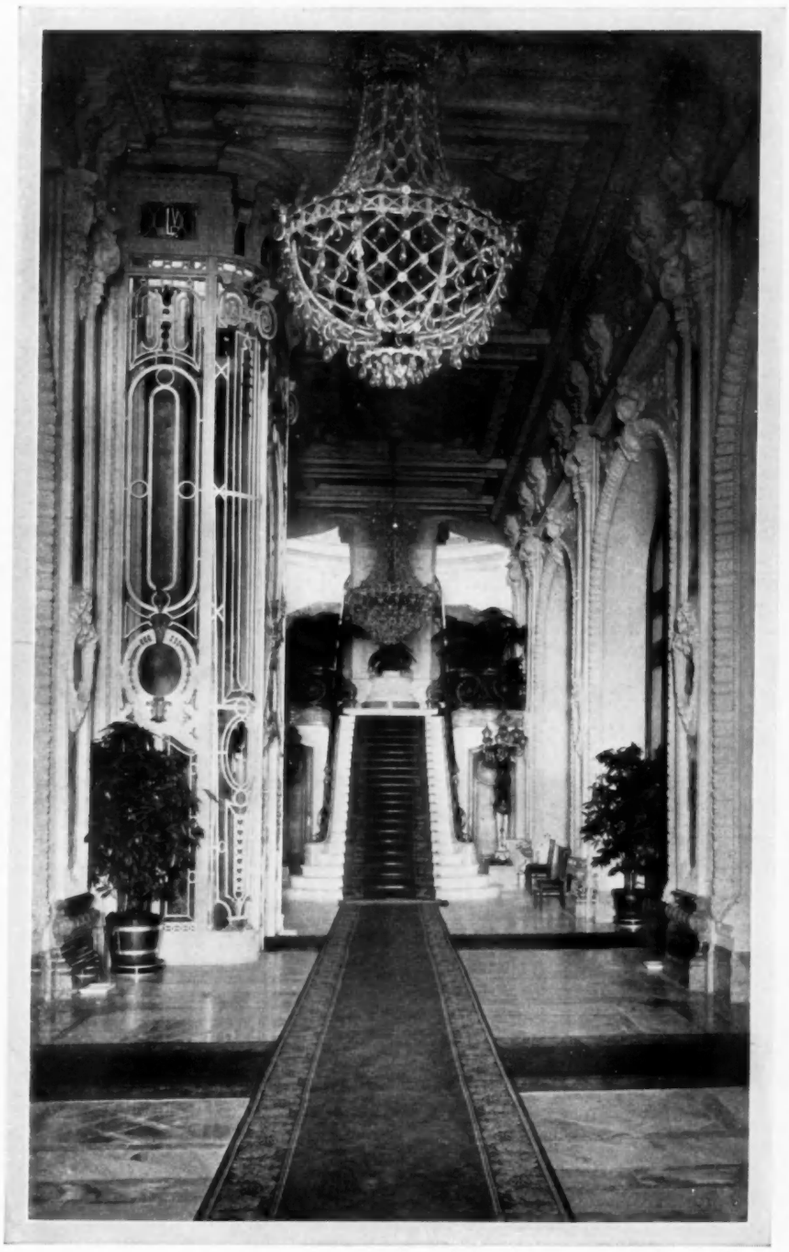
Within the Confines of This Tiny Beauty Spot is Amusement for Every Taste—The Newest Forms of Sport and the Intellectual Distractions, Provided by Science, Art, Music and the Drama, Serve to While Away the Days

THE natural and artificially enhanced beauties of the unique little Principality of Monaco, standing high on the shore of the blue, tideless Mediterranean, bathed with a wonderful air warmed within the sheltering curve of mountains, and glorified by marvelous banks of tropical flowers, attract a constantly increasing number of devotees. Last year the capacity of the Casino, already large, became so strained that it was necessary once more to enlarge the receiving quarters. In a wonderfully short space of time a large, new annex was built and opened to the public. But still the influx continues, and unless the buildings are extended over the sea, or unless the fairy-land of gardens is absorbed, or encroachments are made on the confined street area, it is difficult to see how greater accommodations can be offered.

THE NEW ROOMS AT THE CASINO

All this has changed the surface conditions of life here, and not for the better, say those who have come here every winter season for many years. Prices at hotels and pensions grow more elastic every season, always with an upward tendency, and in the last five years the price of daily living expenses has practically doubled. Heretofore the whole Casino, with all its entertainments except those in the theatre, was free to all orderly persons, and those who played at the tables for the pleasant excitement of winning and losing moderately were reasonably certain that, under the friendly, watchful eyes of the croupiers, their enjoyment would not be unpleasantly disturbed. Now, however, with the crowds pushing behind those seated, eagerly pressing to place their stakes, unutterable confusion often results and it is impossible for the croupiers to give personal attention to each stake, as was once the case.

With the opening of the New Rooms there seems to have been a concerted movement on the part of the Casino administration and the directors of the Sporting Club towards creating some sort of exclusiveness. The old part of the Casino is still free to all, but those wishing to enter the New Rooms are required to pay a tax of fifty francs for the season, or twenty-five francs a month; this includes the right of attending the private concerts given in the new Salle de Musique. The directors of the Sporting Club have also strictly enforced their rule, of late somewhat relaxed, that all women applying for admittance there must have two endorsements by actual members before an invitation from the Club can be extended to them. Admittance is given to men on presentation of the membership card of their home club. But these frail barriers are easily surmounted, and there are—evasions let us call them—of these rules. This, the second year of the New Rooms, the entrance tax has been increased to one hundred francs for the season or fifty francs a month. Soon after the present season opened, under the pressure of the Carnival crowd, a ten days' entrance to the New Rooms was granted for twenty-five francs. These rooms and the gambling rooms of the Sporting Club are closed about May first. The old Casino remains open all the year.



Grand staircase leading down to the beautiful Salle de Musique, where every afternoon and evening Louis Ganne gives one of his famous concerts

SPORTING EVENTS AT MONTE CARLO

It is only after the departure of the casual Carnival revelers who overflow the whole coast from St. Remo to Cannes, that the real life of Monte Carlo begins—a life quite apart from that of the Casino, lived by people to whom the gambling rooms offer no attractions, but who are drawn by the beauty of the place and of the climate, and who enjoy, during a holiday space, the sporting

events which follow one another in quick succession—tennis and fencing tournaments—international affairs—regattas, Venetian fêtes in the beautiful bay, dog shows, *concours* of automobiles and of motor boats; and at this time the air hums all day long with the noise from the engines of the marvelous hydro-aeroplanes as they circle above the sea, swooping up and down as smoothly as great birds. The *concours* of motor boats will follow this. All through the season the great tennis court of La Condamine is taken up with these affairs.

This season a *combat de box* took place there. The police management of the crowd that day was nothing short of miraculous in its perfection. I have never seen any large gathering, public or private, in any country, where such perfect order and quietness were maintained. Each person was conducted to a seat, and no lingering was allowed in the passages. Even the great applause which greeted the French victor was carefully modulated.

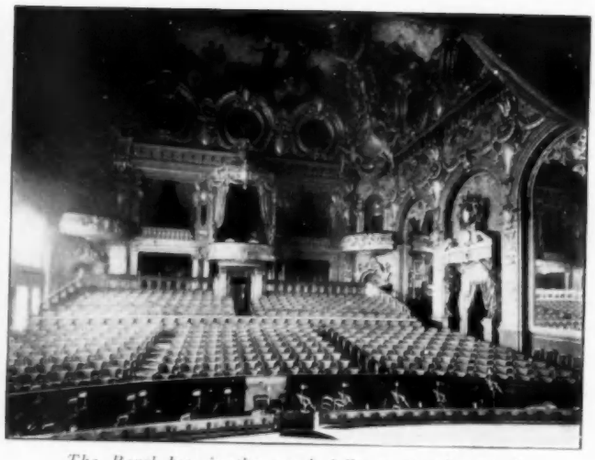
PURSUITS OF THE INTELLECTUAL

The mondaines, women of the real world, mostly foreigners, by which I mean, not French, eagerly take part in all these sporting events. Besides the tennis courts, there are fine golf links on Mont-Agel, a splendid plateau giving a view of the sea and the snow-clad Alps, and a charming club house.

Other women who do not care for these sports go in for more intellectual distractions—*conférences* by great scientists, picture expositions, classical concerts directed by Léon Jehin, as well as the concerts given nearly every afternoon and evening in the Salle de Musique under Louis Ganne. Monsieur Raoul Gunsbourg has made Monte Carlo famous for its opera by giving, each season, new creations interpreted by the greatest stars of the operatic world; all the great actresses of the Paris stage are anxious to make their bows to a Monte Carlo audience.

The hydro-aeroplane is a familiar sight in Monaco. One of these great birds returning to its mooring after circling over Monte Carlo

Half of the great Salle de Musique is reserved for those who wish to have tea served at the afternoon concert



The Royal box in the wonderfully ornate theatre of Monte Carlo, the Mecca of every Parisian actress

Two new operas have been given this season—"L'Epreuve Dernière," a dainty bit of imagery, the joint work of a gifted young man, Monsieur Emile Verini, and an exceedingly clever poetess, Madame Ernesta Stern; and there was also the great première of Massenet's "Roma," given under the eyes of the great master himself and attended by many of the critics of Paris. It was a brilliant first night, not only in the importance of the production, but also in the quality of the audience and in the splendor and beauty of the jewels and gowns worn by the women.

Rooms of the Club House of the golf links on Mont-Agel, situated on a magnificent plateau from which the sea and the Alps can be viewed

A YOUNG ITALIAN COUNTESS

A young Italian countess here has attracted much attention this season. Thoroughly of the *grand monde*, she is conspicuous for her beauty and her toilettes. I saw her first in the underground passage from the Hôtel de Paris to the Casino. She wore a trailing gown of soft white chiffon, overhung with a tunic exquisitely embroidered in steel beads and bordered with a deep steel fringe. This was short at one side, and on the other fell in a point almost to the floor. Turquoise-blue velvet, which belted it, dropped a narrow end to the point of the one-sided train, where it was caught under a buckle of cut steel and pearls. Her hair, dressed in the mode of the Empress Josephine, was banded with steel-embroidered blue velvet to match her shoes.

At the final ball of the season, the last of a series of smart affairs offered by the Administration to guests of the Principality, this beauty wore a toilette quite equal in richness and elegance to that just described. Pale, straw-colored satin was draped with an over-dress of pale yellow tulle, heavy with embroidery in

(Continued on page 90)

Mr. Welsh Strawbridge of Philadelphia "weighing in" for the "point-to-point" steeplechase

Miss Reta R. Carson and Mr. Joseph E. Widener of Philadelphia discussing the first "point-to-point" steeplechase of the Whitemarsh Valley Hunt Club

Mrs. Herbert Lloyd and Mrs. Howard Henry waiting the return of the riders. Chestnut Hill society turned out en masse for this first racing event of the spring season

Photo copyrighted by Powers Eng. Co.

Photo copyrighted by Powers Eng. Co.

Misses Edith and Gloria Gould, the young daughters of Mr. George Jay Gould, are even now enthusiastic sportswomen. Here they are watching a polo match at Lakewood

Mr. H. P. Whitney, Mr. L. E. Stoddard and Mr. L. Waterbury at a polo match at Lakewood

WITH THE FIRST BREATH OF SPRING ACROSS THE FIELDS SOCIETY ARDENTLY RENEWS ITS TINGLING EXERCISE IN THE GREAT OUT-OF-DOORS

Photo by P. J. Press Bureau

The start of the steeplechase on April 6th at the country place of Mr. Henry Frazer Harris. The idea of the "point-to-point" steeplechase is borrowed from England

THREE MODES IN WHICH TO TAKE THE AIR ON NATIVE AVENUE OR FOREIGN BOULEVARD—A FROCK OF RASPBERRY RATINE FOR THE MORNING WALK, AN ELABORATE GOWN FOR OPEN CAR OR CARRIAGE, AND A NOT SEVERE TAILLEUR

MODELS FROM GIMBEL BROTHERS

For descriptions and reverse views see page 92

The introduction of the pointed net bodice below a ribbon-defined waist-line is an unusual feature. A jet-encrusted net tunic crosses the skirt of black charmeuse in envelope-fashion. From Doucet

Marguerite Lapie designed this lingerie toque of Valenciennes lace, circled with small roses and forget-me-nots. The long ends of the black velvet bow hang gracefully over the shoulder

Another Lapie model of lace. The crown is spanned with a black velvet bow, beneath which are bunched lilies-of-the-valley

The lace jacket hangs over a gown of white, accordion-plaited chiffon cloth. Touches of color are introduced in the coral satin belt and the lavender silk crochet buttons which fasten the gown from neck to hem. Model from the Maison Bourniche

THESE GOWNS SHOW A NOTICEABLE DEPARTURE FROM THE EMPIRE STYLE IN WAIST-LINES THAT ARE AT ONCE DEFINED AND UNNATURALLY LENGTHENED—TWO EXTREMES OF THE LINGERIE HAT

RICH LACE AND EMBROIDERED SURCOATS ABOVE SEVERELY PLAIN SKIRTS POSSESS THE CHIC OF A SUIT AND THE COOLNESS OF AN ENTIRE GOWN—DOTTED SWISS AND LACE RUFFLES ARE ALWAYS EFFECTIVELY GIRLISH

GOWNS FROM MAISON DOLLY

For descriptions see page 92

EUROPE WITHOUT A GUIDE-BOOK

Those Who Wish to Forsake the Beaten Paths Marked Out by History and Tradition and Meet the Big Cities on More Intimate Terms Must Throw Aside Guide-Book and Map and Follow the Whim of the Moment

By BLANCHE McMANUS

IT was Ann's idea. The vivacious Ann must take all the credit and all the blame for this revolutionary departure from the hoary traditions of the traveler. Ann said that touring, so far as she knew, was the only pleasurable occupation in the world that you were supposed to follow with a text-book in your hand. This idea of standing before the sights of Europe with one eye on a red book was absurd. Her theory was that you should study up on Europe for information before you go and read up on it for pleasure when you get home.

Ann was the cousin, the versatile and delightful companion of a travel-mad young American husband and wife in all their pleasure wanderings, whether in a summer camp in the Maine forests or on a Florida beach in mid-winter. Ann and Elizabeth conspired to discover that John was overworked and needed a rest from business, and Europe, as everybody knows, is the best of all cures for overwork.

"And of course," said Ann, slowly disclosing her plan, "John should not be bothered with dates and figures and learned talk about architecture and pictures and defunct dynasties that make up a real guide-book; besides there are many things the guide-books don't tell that you really want to know."

But the more conservative Elizabeth found this rather radical.

"How are we going to find out what to do and what to see?" she asked.

"Don't find out," said Ann, breezily, "just go along and let things happen. There's always sure to be somebody more than anxious to tell you what to do."

It seemed rather unsafe to the more stolid masculine intellect, but Ann was quite sure of herself, and advanced the femininely caressing argument that John was not supposed to have any worry, you know. And in spite of all declarations that he was perfectly well and in fine feather for putting through several big deals that he had on, she clung to this argument with gentle insistence until John himself was half convinced that he was fagged.

BY MOTOR TO LONDON

Then the conspirators suggested that a little motoring would make a good beginning and be *so* beneficial to John. They discovered an agency in London which supplied tourists with ready-made tours, and forthwith wrote them, ordering a car and chauffeur to meet their steamer at Liverpool, adding the vague direction that they wanted to motor to London.

With this pleasant haziness surrounding their trip, the adventurous trio walked off the steamer at Liverpool and into the arms of a polite, uniformed individual, who saluted and said that the car was waiting. How did he know that they were his party? He knew everything! He corralled their luggage as easily as one gathers up a pack of cards, saw it through the customs and sent the heavy luggage on to London direct. There was no friction, no tips, and before the rest of the passengers had more than found their trunk keys, the three and their bags were in a motor landaulet. The capable chauffeur saluted and said: "Our firm understood that the details of the trip would be left to us, sir. Therefore we go to Chester first, sir—most interesting old town. I hope this will be agreeable, sir?"

The six feet of masculinity addressed was permitted to say that it was.

"Thank you, sir." The chauffeur saluted again and took the wheel.

The car was open to the air and sunshine of a perfect day. They were soon out of Liverpool, speeding over a dustless road between neatly clipped hedges, flowery meadows, snowed under with daisies, and rose-bowered cottages, towards hazy blue mountains. This was the way to enter a country!

At Chester the chauffeur became an experienced guide. He walked his party faithfully around the top of the ancient walls, explained that the industrious Roman builders had laid the foundations, and that there was nothing to compete with Chester in England except, perhaps, York.

Then almost before they had drunk their fill of its beauty and history, they were hurried back to the car.

"To Broadway in the pastoral Cotswold Hills, and the Lygon Arms for the night, sir. A beautiful ride down the Valley of the Severn, one of the finest rivers in the United Kingdom, sir. Hope the ladies are enjoying the ride, sir," and they were off again.

The ladies were indeed enjoying the ride.

"This will do you *so* much good, John, dear," said Elizabeth.

A NIGHT AT AN ENGLISH INN

The late sun of an English summer afternoon was still shining when, at nine o'clock, they came out on the English Broadway, an unspoiled village, and drew up before the Gothic doorway and mullioned windows of the gray stone, ivy-covered front of the Lygon Arms. A scent of lavender hung in the air of all the rooms, and there were old-rose patterned chintzes and Chippendale and candles in brass candlesticks.

There seems to be a tacit understanding among the inhabitants that Broadway is to be kept unspoiled from the world. The town crier still sings out the news with the aid of his bell, and royal proclamations are read from a cart on the little common.

They saw the home of Mary Anderson Navarro and the studios of the late Frank D. Millet and Edwin A. Abbey, and left Broadway early the next afternoon. The car soon caught up with another softly flowing stream, the Avon, so they knew they were in Shakespeare's country.

"We thought you would like to see Stratford-on-Avon, sir—most Americans do, sir."

The poet's native place was approached through green meadows overrun with fluffy sheep and plump cows and a stolid farmer crowd with long whips in their hands. A smug little market town, Stratford, where one

One approaches Paris from Brussels through a country that almost makes one expect to meet Dumas's swashbuckling musketeers

would like to linger and somnolently absorb "atmosphere." But Hawkins, the chauffeur, knew his business too well to allow his charges to neglect the real business of the place. They were hustled around to the "Church" and "House" and the Red Horse Inn, and they were shown Washington Irving's poker.

THE "BOYS" OF ETON AND OXFORD

Then out into the lovely valley of the Thames at Lechlade. They lunched at the Trout Inn, where William Morris used to come to fish from his nearby home of Kelmscott, and often amused himself writing verses that may still be read in the visitors' book.

Then into Oxford. Undergraduates in mortar-board hats and black gowns, thrown on with the approved scholarly negligence, hurried in and out of the crumbling old colleges. Astonishingly good-natured fellows, too. One who was buttonholed for a little information insisted on showing them all about his college, with as much thoroughness as if he had been a man from Cook's. Hawkins told them later that this man was a prospective noble Earl.

"It is Maidenhead for the night, sir," said Hawkins, "the center of fashion on the Thames now, sir."

The halt for the night was at the Riviera Hotel, "patronized by our best families, sir." Tea was served in the garden, cut bread and butter, watercress and giant strawberries. A party of Eton boys, looking, in their top hats and round collars, like composites of old men and round-cheeked babies, were over from their school, stuffing themselves with tea and jam.

White swans came gliding up to the edge of the lawn to be fed, athletic English girls punted gracefully along in ungraceful, scow-like punts, boat parties were picnicking under the willows along the shore, launches and motor boats chugged past, and an occasional vermilion sail on a tiny skiff made a blot of brilliant color on the water.

THE SMART LONDON HOTELS

Soon after the new start a mass of gray walls and towers came into sight over the trees.

"Windsor Castle, the Residence of the Royal Family, sir," said Hawkins, speaking in capitals. Then he skilfully manoeuvered his machine through the London traffic to the Carlton. Americans in London drift to the Carlton as naturally as people at home do to the Waldorf-Astoria. Here the party dropped their pilot most regretfully, for he had more than filled the place of the discarded guide-book.

Lunch was at the successor of Simpson's old Coffee House, The Divan, which has also been incorporated into the Savoy like an antique jewel in a modern setting. Here the roast beef of Old England (which comes from America, by the way) is rolled around to one on a table, and ale is quaffed from antique pewter mugs. Tea the trio decided to have next door at the Hotel Cecil, where one sees as many Americans as at home. The balcony, where tea is served, overlooks the beautiful gardens and the smoke-veiled river Thames, which has reminded so many of a Whistler etching.

At the dinner hour they made the acquaintance of the Metropole. This and the Victoria are the two conservative West End hotels where, in the season, one sees titled Englishwomen who have come into "town" for a Court Drawing Room, sweeping about in immense court trains, long, floating veils and three white feathers crowning their coiffeurs. Dinner is always a full-dress affair at London hotels, and after dinner one sees the women smoking in the hotel "Lounge," quite as a matter of course.

LONDON WITHOUT A BAEDEKER

Next morning, having no guide book to refer to, the three faced each other with the question, "What next?"

"There is a tourist tradition that if you want to know anything about London, you should ask a policeman," said Ann, the resourceful. So they sallied forth, and meeting an imposing Bobby at the next corner, accosted him politely.

"Could you tell me, please, what there is to see in London?" asked Ann.

"Well, miss," said the British guardian of the peace, saluting respectfully, "there be those who go to Westminster Habbey first and then the Tower, and the Crown Jewels is a great favorite. The swells likes a turn in 'Yde Park, and the Hamericans from the 'States' always asks 'ow they can see their Majesties the King and Queen, miss. But if I might be bold as to say so, miss, Hi rather favors a show at the Music 'All myself—the Hempire or the Halhambra, miss."

"Of course, a little relaxation will be the very thing for you, John," said Ann, as she slipped the "Bobby" a shilling.

Thus began the seeing of that side of London which tourists usually miss. After the Empire (the ballet is perhaps the finest in the world), they reveled in the real London—the streets, every mile of which is a seething mass of traffic, and the shops. Here the mere man learned that it wasn't good manners to emerge from a London shop without buying something, that in such case the clerk might even lose his position, that Americans were charged in guineas, not pounds, because this is fashionable, and that most of the stock in many of the shops was in the windows.

HOLLAND SANS GALLERIES OR HISTORY

Then, the feminine majority having decided that Holland was an altogether desirable country to visit on their informal pilgrimage, they took boat for Rotterdam.

"I know at least that we will see black-and-white cows and windmills and cheeses," said Elizabeth, "and then we can go on to Brussels for—" and she and Ann exchanged glances.

"I believe there are quite a number of old London churches that we should have seen," soliloquized Elizabeth. Elizabeth had that conscientious American sight-seeing strain in her make-up.

"Never mind, we'll read about them when we get home," said Ann, airily dismissing the subject. A Dutchman on board, who exported cheeses, told them that the real way to see Holland was to go by boat along the canals. Whereupon Ann and Elizabeth perceived this to be just the soothing trip John needed, and had the Dutchman show them where to board a tubby little country boat at Rotterdam.

The passengers were mostly chubby girls in white caps and clacking wooden shoes, with big brass milk pans and smelly cheeses; an occasional cow got on or off at the country landing places. The little boat chugged its way past Delft to sleepy old Leyden.

"There is a lot of history about these places to look up when we get home," said Ann, "but isn't it much pleasanter to take it this way, in a receptive, absorbent state, rather than coming to it with our heads full of facts and our mouths full of adjectives, that we let out of our system by a sort of reflex action when we encounter the proper objects?" And John and Elizabeth, lounging on cushions, bathed in the afternoon sunshine, and with the flat, picturesque Dutch country slowly unrolling itself before them, admitted that it was.

At Amsterdam they took cab for the Hotel Amstel with so little hesitation that John surmised his custodians had been using their fellow travelers as guide-books. Using Amsterdam as their point of departure, they took a boat first for the little red village of Volendam, and later another boat to the Island of Marken, where the people are dressed as though for a circus. Then on again, down through Holland, past little towns with belfries and chimes, Dutch country houses, and windmills flapping dizzily like anchored aeroplanes.

Suddenly the majority decided that a little gaiety would be just the thing for John, and that Brussels was the place *par excellence* for getting this gaiety. So they proceeded to Belgium, stopping first at the Hôtel St. Antoine in Antwerp, and so to Brussels, where they selected the Hotel Metropole on chance; but they found this was just the thing to have done. Brussels is full of delightful hotels, the Palace, the Grand and the Astoria, all of them full of Americans.

BRUSSELS FOR GAIETY AND LACE

Brussels certainly is lively. It has a pleasant fashion of allowing one to eat at little tables on its sidewalks. John's enjoyment of Belgium, however, was embittered by "lace." Hardly had they set foot in the city when the two women were off to the lace shops, and having exhausted the city, they rushed off to other parts of the country—to Bruges and Ghent and Blankenberghe and around to Malines, where they got on the trail of still another kind of lace. Then there were Ypres and Louvois—find old towns, John thought, if it hadn't been for the lace. They got so after awhile that they even took walking trips through the country and knocked at the peasants' doors, asking to see lace heirlooms. Then they worked east to Liège and Dinant, in the Valley of the Meuse, as lovely a country as was ever seen, and, to John's relief, out of the lace

(*Continued on page 94*)

High brims to which are attached sweeping black paradise feathers

The rather extreme brim and the novel angle of the brush aigrette give this hat unusual chic

Feathers white and gray sweep back à la Pocahontas

SHOWING THE MODE AT THE PARIS RACES

At Spring Races and Horse Shows, the "Polo Hat," the "Pork Pie Turban," the "François" and a Napoleonic Model, Worn With Separate Jackets, Took the Field With Much Éclat

ON a recent race day the sun shed unexpected summer warmth. Along the avenue leading to the Bois and at the race course gates, flower women, standing by heaped-up barrows, offered for two sous bunches of lilies-of-the-valley, the flower which, in Paris, denotes the real coming of spring. Here smart women do not disdain to take a fresh buttonhole from the flower women in the streets.

Inside the race course the charming women in the tribunes, in the refreshment room and on the lawns were wearing the smartest costumes of the spring. The Duchess de Brissac wore a striking costume of soft black satin with a long, draped skirt and a short, unlined coat of black crêpe de Chine brocaded in violet-colored designs. Violet straw faced the brim of her black straw marquise hat, trimmed with violet aigrettes. Her large, flat collarette of *pleureuse* ostrich feathers was finished with loops of violet velvet ribbon.

A SKIRT WIRED AT THE HEM

A young woman in her party wore a gown of shaded brown and yellow, soft, ribbed silk, very different from taffeta, quite as soft, but thicker and richer in quality. The short, round skirt, trimmed at the hem with narrow ruffles set close together, flared so much at the bottom as to suggest some wiring. Is this the shadow of the crinoline creeping upon us, or does it indicate merely the unsettled state of the fashions at the present moment?—an uncertainty which appears to be felt by the designers as well as by the special class of women who give a great deal of attention to dress.

Princess Duleep-Singh wore a tailored suit of soft, loosely woven serge, in the popular Saxe-blue and made in one of the prettiest new styles. The smart little hat which completed this costume was in a style much affected by smart women at Monte Carlo, where it was launched by M. Sandras during the last weeks of the season, and by him given the name of "polo hat." This model was of soft Saxe-blue picot straw faced with black straw and trimmed with a tall, black ostrich feather. The original Monte Carlo "polo hat" was confined to fine black straw trimmed with a white scarf and feather, a bunch of aigrettes, or white ribbon knotted into a tall cockade.

The Auteuil and Longchamps races have made the separate jacket in all its many phases a certainty of summer modes

SPORTING SHAPES IN HATS

I admired immensely a long silk coat, which I knew to be a Redfern production, worn by a charming young Frenchwoman, a leader of fashion in her set. Long and loose, but lapped in front in such a manner that the figure was closely draped, it was lavishly adorned with fine black corded embroidery; this covered the wide cuffs and the wide, flat collar and bordered the front edges. The embroidered collar turned over onto a wide collar of string-colored filet lace in a manner quite novel. The new "pork pie" turban was worn with this new coat. This is a shape popular long ago with the Empress Eugenie—round, the top of the crown flat, and the brim turned closely up against it. Like the "polo hat," it was launched at Monte Carlo, and the shape thus far has been confined to fine black straw with white trimmings.

This turban, when worn by the belles of the Second Empire, was perched a-top the chignon; the twentieth-century belle pulls it low down over the face and tips it coquettishly high over one ear.

The bit of vivid color demanded this season of every fashionable costume was given to a gray-and-black costume by a cerise straw crown in a black straw hat. This hat, to which the name of "François" is given, is also counted among the last productions of the fashionable milliners. I have just seen at the Maison Lewis many charming reproductions of it.

One of fine black straw had an edge sewn with the fibers of black ostrich feathers, and thick black ostrich feathers waved from one side. Scarcely less elegant was another of frothy black tulle; white ostrich feather fronds covered the edge of the brim, and the trimming consisted of tulle aigrettes as charmingly airy as feather ones.

A cocked hat, which recalls the first Napoleon, was shaped from two flat pieces, one black, one beige, laid together; in front the double brims, black on the outside, turned up from the face; at the back the beige brim was the more prominent.

THE FRENCH HORSE SHOW

Although the weather exhibits much of its usual springtime moodishness, it has, on the whole, been more indulgent to the Horse Show than has been its general habit. Hence we have seen some exceptionally brilliant costumes. On the opening day I was particularly attracted by the gowning of a blonde who made a charming picture in a striking red coat which I had seen a few days before in Paquin's showrooms. Absurdly short, its little flaring skirt, cut round in front, was sashed with a gaily flowered black ribbon, knotted at one side. At the back appeared a development so strange that at first it seemed a misfit. This was an arrangement meant to suggest slightly a Capuchon hood. A simple black satin gown worn with this coat had long, full skirt breadths pulled into a cluster of drapings at one side of the front. The wide, sleeveless armholes of the corsage were edged with a plain bias band, and the low, round neck

One of the most elaborate types of the contrasting jacket is brocade with a heavy lace collar and a beruffled cuff

The races brought out many white satin jackets worn with black satin skirts, as well as the reverse combination

Shirt by "Bob" with eccentric jabot and the decidedly informal Directoire collar, stiffened invisibly

An odd development of the coatee in green and black changeable taffeta with a corsage of tucked net, outlined with frills

Tailleur of coarse, écru linen, with a high waist band and skirt inset of écru embroidery—black satin Directoire collar

An amethyst linen skirt, embroidered in white, and a corsage of tucked, white batiste, coatee belted with violet satin

becomingly outlined a white chemisette. Double plaited frills of plain white linen were laid flat about the throat, and similar frills finished the puffed elbow sleeves. Topped by a perky black straw hat, trimmed with white aigrettes, this costume was *"tres chic."*

SEPARATE JACKETS AD INFINITUM

The fashion of wearing a coat different in color and material from the skirt has been eagerly adopted by all classes of women. Even if it lacked in style, which it does not, the economy of it would appeal. Undoubtedly by mid-summer they will have reached a great vogue when, with a background of sand and sea, or of woods and fields, they will be even more attractive than in town. Of a more sportsman-like character than the one described above are red coats cut straight and loose, with only one seam under each arm, with a man's collar and easy coat sleeves, and jaunty little side pockets with stitched laps.

All tastes and figures are suited with the fashionable separate black coat of silk, satin, crêpe de Chine or heavy black chiffon, self-lined. These coats, worn with white gowns, were the rage at Monte Carlo. Sometimes they are lined with some soft, white stuff which turns over into a deep collar and wide cuffs with the edges left untrimmed. This is the prettiest finish imaginable with a white gown, and one which lends itself to endless possibilities of color adornment in the small accessories.

THE "ABBÉ" GOWN HOLDS ITS OWN

The fact that women show no hesitancy in adopting any simple fashion offered should hold much significance for the designers. The *"abbé"* dress, built on the most simple lines, is in as high favor this season as when it was first launched several seasons ago. It shows a few slight changes in accord with the last word in fashions, but its general lines are the same. One of these gowns which I recently saw was of violet satin belted with black. The end of a long black sash was pulled up under the belt and hung over it, leaving the other end much longer. The *"abbé"* collar and rabat, which give the gown its name, were also of black satin; above the edge of the black collar peeped a fold of soft white chiffon, which added much to its becomingness.

The use of white as a trimming was attractively shown on a costume of dark blue serge, which utilized coarse, white cotton embroidery and large, flat buttons of white pearl as trimmings. The collar, which dropped low and square in the back, and the large revers were covered with the embroidery, which also formed cuffs. White varnished leather, buckled in sections with black, belted the short-skirted coat, and the open front was filled with plaited frills set each side of a stud band of the white linen chemisette. White linen frills fell below the edge of the sleeves and filled an opening in the back seam.

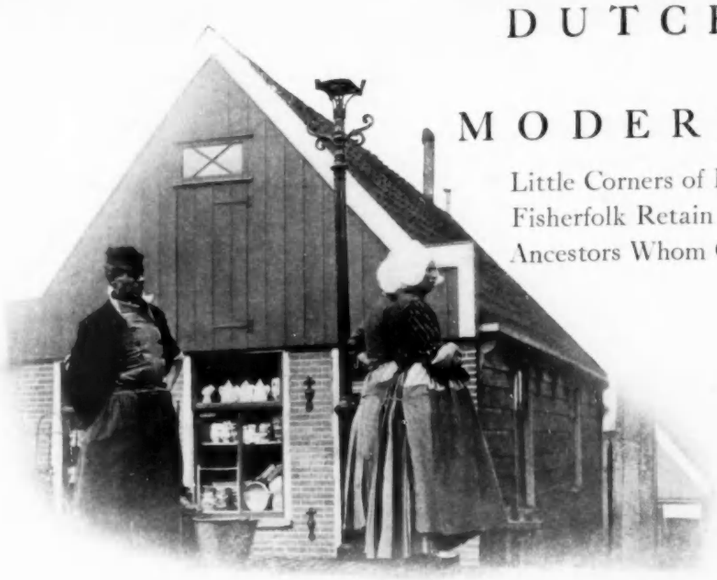
PANNIERS OR THE BUSTLE?

Discussions about panniers, which have served to pass many idle half-hours while awaiting one's turn for a fitting in the dressmaker's salon, have sunk into insignificance in comparison with the newer agitation anent bustles, which were more than hinted at in the draping of several gowns worn at the grand ball given by the Parc Imperial Country Club in the beautiful club house at Nice at the end of the Riviera season. The effect of a big puff at the back of the skirt, just below the waist-line, was achieved by breadths of soft, thin material separated in front, drawn closely back and puffed by a great ribbon bow which held the puff in place. Below the puff the material fell in a long pointed train. The underdresses seemed rather scant.

Among the enchanting revivals of olden times which have been showered upon an expectant world during the last few months, is a polonaise—a redingote—a tunic—I know not what name to give this new garment of the Maison Beer. At any rate, like the garments known by these names, it is designed to be worn over a silk gown at a garden party or at an afternoon reception. It is made of pale brown tulle, just the ordinary soft, filmy stuff which crushes under warmth like a cobweb. It is gathered high at the throat, and finished there with a wide plaited frill, tied with brown satin ribbons, and is gathered again at the waist into a band of close-set shirrings. The skirt rounds away from the waist-line in front to touch the hem of the underdress in the back. The edges are hemmed with half-inch, brown satin ribbon, the object of which is to conceal the leaded thread which weights the hem. Long, full sleeves are gathered into armholes and at the wrists. MADAME F.

DUTCH MECCAS *of* MODERN ARTISTS

Little Corners of Holland Where the Stolid Dutch Fisherfolk Retain the Costumes and Customs of the Ancestors Whom Old Masters Delighted to Paint



All day long the wonderful panorama of native life flows up and down the thoroughfare formed by the top of the great sea wall of Volendam

FOR the tourist who is more interested in what the people of the Old World are doing to-day than in what their ancestors did back in the dark ages, and who places a higher estimate upon picturesque costumes and quaint manners and customs than upon ruined castles and imposing cathedrals, there is no more dependable guide than the modern genre painter. These artists have explored the highways, and more especially the by-ways, of the Continent in their quest for the unspoiled communities where primitive conditions still prevail, and so know many little out-of-the-way places where the influence of modern progress has scarcely been felt.

Those who forsake the beaten paths may find, all the way from Italy to Brittany and from southern Spain to the Black Forest, these self-centered little villages, oblivious of the flight of time, but perhaps the most charming of all are those in the Netherlands. At least they seem to be the most potent magnets for American artists, who have been journeying thither in increasing numbers each year and taking with them so many admirers of the bizarre that the limited hospitality of many of the villages has been taxed to its limits. But fortunately this manifestation of curiosity has had little effect upon the people who, in certain of the communities, dress just as did their forefathers of three or four centuries ago.

WHERE TIME STANDS STILL

Holland has rightfully acquired the reputation of being one of the most picturesque of European countries. True, to find the costumes and customs in all their primal quaintness, one must invade the more remote country districts, for even in Holland the axiom that all cities are alike holds good to a certain extent. One sees few wooden shoes in Amsterdam, but in less than a day's journey northward or southward is all that story and tradition promise. That Holland is so plentifully supplied with communities that seem to have been lifted bodily from a by-gone age is largely due to the maritime character of the nation—fisher folk are wont to pay little heed to changing fashions.

The most picturesque haunts in Queen Wilhelmina's domain are in North Holland, South Holland and Zeeland. There are, to be sure, at little more than an hour's ride from the capital, market-gardening villages with captivating toy houses and toy bridges spanning toy canals; and no slight must be put upon the province of Friesland, where "the women have helmets and the cows wear coats"; but, after all, it is in the "dead cities" of the Zuyder Zee and on Walcheren and her neighboring islands that the lover of the picturesque comes into his own.

THE PICTURESQUE DUTCH PEASANTRY

That the scenic offerings of Zeeland have been overlooked by so many tourists is the more strange, considering that the loveliest of this "picture country" is within an hour or two of Flushing, the water gateway for many of the travelers who cross from England to the Continent. But these rush on as fast as steam can carry them to the large cities of the Netherlands, there to form an acquaintance, by means of the canvases of the Dutch masters, with costumes and modes of life that they might have enjoyed in their actuality had they not so slavishly obeyed the guide-books. In Middelburg, the capital of Zeeland, one may see, on a market day, a larger representation of the one hundred different costumes of the Dutch peasantry than may be inspected anywhere outside a museum, and in North Holland, in a region strangely built of land and water, the former of which is always considerably lower than the encircling and traversing dikes, we find a life that puts to shame the creations of the comic-opera stage, yet is so leavened with that proverbial Dutch conservatism and seriousness of purpose as to appear to us irresistibly droll.

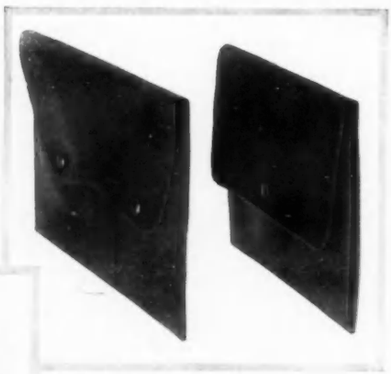
The best beloved of all these artists' Meccas, the village of Volendam, cannot be found on the ordinary map, for all that it dates from the sixteenth century. Yet Volendam, with its odd, wooden houses perched precariously on high

(*Continued on page* 62)

A quaint conceit of the Marken folk is to dress the children of both sexes alike; only the lace crown on the cap of each youngster of the sterner sex declares his masculinity

A post-prandial confab in a quiet, sunshiny corner. In Volendam, childhood has no appropriate costume of its own, but wears, with humorous effect, the modes of its elders

A WARDROBE TRUNK THAT IS PRACTICALLY A ROOM IN ITSELF, TRUNKS FOR HATS AND STEAMER USE, AND SMALLER HAND LUGGAGE, ALL OF WHICH COMBINE THOSE QUALITIES OF LIGHTNESS AND COMPACTNESS DEMANDED BY THE SEASONED TRAVELER



Tan leather case, 8½ x 6 inches, to hold all writing paraphernalia except the ink

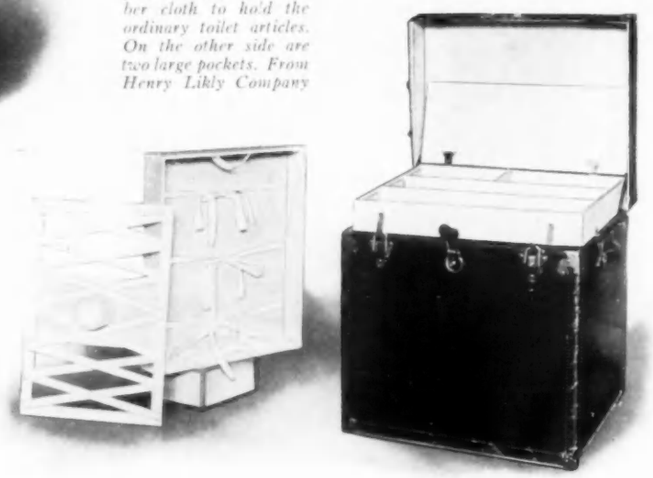
Handkerchief case, 6 x 5 inches, in tan leather. Both cases from Baird-North Company

This wardrobe trunk is bound with rawhide and measures 45 inches over all, 22 wide and 24 deep. The drawers can be removed from the bureau compartment and the space utilized for gowns, or four drawers can be used as shown, and the upper space filled with two hats and a dozen blouses. The trunk also holds a laundry bag, place for five pair of boots and twelve gowns. Two extra drawers come with the trunk for the blouse compartment. From J. F. Parkhurst & Son Company

Hold-all of duck, heavily strapped, with pockets inside and out. Obtained in sizes from 24 to 32 inches from Henry Likly Company

Overnight bag of imported russet pigskin, 18 inches long. On one side are eight elastic pockets lined with rubber cloth to hold the ordinary toilet articles. On the other side are two large pockets. From Henry Likly Company

Hat trunk of black enamel bound with rawhide and brass-finished. It measures 22 inches long by 22 deep and 27 high, and holds five hats with a boot tray on top. From J. F. Parkhurst & Son Company



Light-weight steamer trunk of basswood, interlined, covered with drab-colored duck and bound with black fiber. It comes in sizes from 34 to 42 inches, from Henry Likly Company

EUROPEAN TREASURES IN AMERICAN SETTINGS

A most simple and beautiful arrangement of old painted panels and furniture of several periods and countries

An entrance hall in the Renaissance style—Old Italian choir stalls, tapestries and stone benches, the last covered with leopard skins

Old World Countries are Despoiled of Their Most Valued Art Works to Beautify American Homes

WHEN, some centuries ago, Europe came into its own and began to lord it over the decadent East, it asserted its prerogative as conqueror by plundering the rich but senile mother continent of the treasures it had hoarded for so many centuries. Eastern cities were ruthlessly despoiled to provide adornment for the churches, palaces and villas, first of Italy and then of lesser European countries. The capitals and columns and much of the mosaic which enriched St. Mark's and the Palatine Chapel and the decorations of countless palaces of the Renaissance and later periods were taken bodily from the mosques and temples of Turkey, Persia and India. Europe having no treasures of its own and no art nor ability to create any, but only a great desire to possess what seemed to it good, simply took what the labor and love of other men had produced. But the power that is always moving from the East to the West has now brought the treasures of Europe within reach of the youngest continent. Europe, in turn, is being robbed of its treasures to enrich America. Some of the greatest pictures in the world are coming here to grace public or private galleries, wonderful collections of ivories, carvings and porcelains are being brought to our museums, and American homes are being beautified with wonderful bits of European architecture.

And not only are pictures, furniture, tapestries, and such other articles as are easily moved, constantly imported, but ceilings, doorways, mantels, balconies and stairways are brought over. One enterprising firm even possesses an assortment of Tudor and Jacobean manor houses, which they are prepared to bring to America, together with hedges, clipped yews, and as much of the original setting as the purchaser desires and space and climate will permit.

WHY WE COVET FOREIGN TREASURES

Few people have any idea of the great number of antiquities which American homes contain. One architect alone planned and built a score of houses, every one of which was adorned with treasures, rifled from European collections. His own private collection later supplied material for two extensive sales, and even then so many of his possessions in marble, metal and woodwork still remained in various warehouses that a third sale was possible.

We covet these olden treasures, not only because of their antiquity, but also because they really are superior in workmanship to anything of their kind produced to-day. The old designers and artisans in all the crafts labored for love of beauty rather than for love of gold. They would devote many months to the carving of a small article in marble or wood, years to the weaving of a tiny fragment of tapestry or the embroidering of some ecclesiastical vestment. The spirit which made such work possible has passed away, together with the old skill in design and care in execution.

European antiques come to us in many different ways, and for various reasons. In the old countries of Europe, villas and palaces are often torn down to make way for other structures or for new streets. Then churches and chapels are dismantled, and their contents put up for sale for a fraction of their real value, or the vicissitudes of noble families may bring into the market treasures which have been in their possession for centuries.

HOMES FURNISHED BY EUROPE

Many homes here owe much of their old-world beauty and richness to foreign treasures. In New York there are several houses which contain furnishings of the greatest historic and artistic value. The ceilings, mantels and doorways come from palaces or villas in Italy, the walls are hung with old velvets or tapestries from the looms of ancient France, the floors are of priceless Indian mosaic, and

A charm which no modern device nor copy could produce is given by this old French and Italian furniture and the antique ecclesiastical lanterns and candlesticks

light is given by old silver lamps which once hung in the dim corridors of churches. One conservatory in New York is walled with antique Persian tiles, contains an old Italian wall-curb filled with growing ferns and an ancient sarcophagus that has been transformed into a wall fountain of great beauty. Another home has a doorway made of carved pieces from the sacristy of an old church in Sienna, and the chief treasure of another is a baldachino or canopy of a pale yellow marble, banded in blue and gold mosaic, which once covered an altar in an old church in Rome, but is now placed in the conservatory and filled with a wilderness of flowering plants. In another house a sedan chair of the Louis XVI period is used for a telephone closet, the rooms are paneled with oak of the various Old English periods and in wood painted white and gilded and set with panels painted after the manner of Watteau or Boucher, and in still another residence a beautiful altar piece is used over a mantel.

ANTIQUES IN AMERICAN HOMES

Some of these homes are furnished with antiques of one period, even down to the smallest details such as silver, glass and porcelain; often the period design is carried to the copying of linen from old museum pieces.

The value of these beautiful objects constantly increases, for their number is not great, and there must be an end to the supply. Our architects are naturally desirous of using these old art fragments from Europe in the new American homes they build, for they give them a dignity and atmosphere obtainable in no other way. They cannot be copied nor duplicated, and they have an art value, special and individual, a faultless grace of line and a splendor of color which modern decoration will probably never equal, and certainly never surpass.

The loggia of this American country house is enriched with old Italian "terminals" of white and colored marble and tables made from Ionic and Corinthian capitals

Photographs by Davis and Sanford Co.

The bridesmaids wore pink chiffon over mauve satin and carried bouquets of sweet peas. From left to right, top row: Mrs. Charles H. Jackson, Miss Susan Dresser, Miss Eleanor Lamson, Miss Marjorie Curtis, Miss Agnes Edgar, Miss Ruth Hayden. Bottom row: Miss Faith Hayden, Mrs. Richard K. Thorndike, Mrs. Dave H. Coddington and Miss Florence Burton

ONE OF THE PRETTIEST WEDDINGS OF THIS SPRING WAS THAT OF MISS DOROTHY TRUMBULL HAYDEN, WHO, ATTENDED BY A GROUP OF PRETTY MAIDS, WAS MARRIED TO MR. ALFRED MACY IN MID-APRIL

The bride was attired in satin brocade and appliqué lace and held a shower bouquet of white orchids and lilies-of-the-valley

THE WOMAN OF SOCIAL IRRESPONSIBILITY

THE code of social ethics of many society women leaves much to be desired for they are often individualistic to an intolerable degree. Such a woman, by reason of her wealth, has it in her power to occasion an incalculable amount of anxiety, financial loss, even positive destitution to a considerable number of persons in many grades of society. In the main she is allowed to pursue her irritating way unrebuked. Now and again, however, she meets with those who decline to put themselves in a position for her to annoy them. Of such are the brokers who positively decline to undertake any financial transactions for women. Unreasonable women investors have caused this ban to be placed upon the whole sex. Of her own initiative she undertakes to speculate in stocks, and although the broker she selects carefully explains to her the hazards of the game and warns her that these include losses as well as winnings, if luck goes against her she, as is her habit, waives all responsibility and regards the broker much as she would a highwayman. But this is not the worst of it, for the unreasoning loser airs her grievances among her associates and in not a few instances her unfounded accusations damage the prestige of honorable firms in influential circles. Business men, however, having it in their power to discipline self-centered women, have placed themselves beyond the reach of these abominable insinuations by declining to take charge of this class of investment.

BUT all of this thoughtless woman's victims are not so circumstanced as to be able to defend themselves. The members of her family and those who serve her in various capacities must, for the most part, put up with her irresponsible conduct. A case in point is that of the tailor or dressmaker who, rather than turn off capable and industrious employees in the dull season, endeavors to furnish work for them throughout the year by tempting steady trade through a lowering of prices. The irresponsible woman is, of course, delighted to avail herself of the promised reduction, and forthwith gives an order on the understanding that the prices quoted are to be in force only up to a certain date. Then she neglects to appear for the fittings in the dull season, and when the new season's work is in full swing, she rushes to tailor or dressmaker and insists upon their carrying out their part of a bargain, the time limit for which has long since expired. Very few of this class of victims is in a position to anger their customer by refusing to fulfill her unscrupulous demands, and she thus secures the reduced rates under false pretences. There is a very ugly word in law for people who obtain objects or advantages under such circumstances, and the woman in this case would probably be much shocked to hear herself so classified.

THERE is not only the petty injustice to the particular victim to be considered in such individual cases but the general dissatisfaction among the people so oppressed. Such injustice contributes largely to the bitter class feeling which is the underlying cause of the widespread social unrest that threatens the stability of our institutions at the present time.

IT perhaps ought to be said in behalf of these feminine tyrants that they are not wholly to blame for their shortcomings, as they are only what they have been trained to be. Indeed the only way in which such social menaces can be eliminated is by educating parents to a sense of their responsibility, not only to their own class but to society in the large sense of the word. The handwriting is upon the wall and it is writ especially large in Great Britain and in this country. They only are truly patriotic who, in individual dealings as well as in combined efforts, are so scrupulously just as to remove all cause for class bitterness.

AS SEEN BY HIM

Bits of Gossip about People and Things—The Struggle for Life in American Society—The Passing of the Long-Haired Artist

LATE spring finds nearly everyone in the country. Town is simply an incident. Country sports have already had a good start; polo has been in active practice at Lakewood, and those who sojourn for three-quarters of the year on Long Island scarcely ever lose their interest in hunt race meets and aeronautics. The traffic to Europe has not been as heavy as usual on account of unsettled traveling conditions. Nevertheless, we have more than the usual number of American hostesses in London this year; Lady Barrymore brings out her younger daughter, Mrs. Cecil Bingham presents her débutante daughter, Miss Alice Chauncey; Mrs. "Lulu" Harcourt has given a series of popular At Homes, and Mrs. Frank Mackey has taken the beautiful house of Prince Alexis Dolgorouki in which to entertain. Many Americans will, however, avoid the London season and go over later for the shooting, and others will take their usual little pilgrimage to Carlsbad, Marienbad or other cures.

CHIT-CHAT FROM HERE AND THERE

There are so many contrary rumors about Newport. One week it is certain that the German prince, the bachelor son of the Kaiser, is to visit us there, and a few days later it is equally certain that he is not to come. I think it hardly likely that he will come, for the reason that the members of the German Embassy who will be at Newport have taken such small houses and the Ambassador himself is to go to Germany for the summer. As for the Connaughts, their visit is still an open question, and they are wont to surprise people.

Newport has had an early wedding, that of Miss Johanna Morgan and Mr. Arthur Goadby. The bride's father, the late William Rogers Morgan, lived at Newport for many years. His second wife was Miss Elizabeth Hunter.

Among the interesting June weddings, that of Miss Marjorie Ide, the daughter of Mr. Henry E. Ide, Minister to Spain, who is to marry Mr. Shane Leslie, is about the most important. This wedding has been finally arranged for June first. It will take place at the country home, at Port Washington, of the bride's sister, Mrs. Bourke Cockran. Colonel and Mrs. John Leslie, the parents of the groom, have paid a long visit to New York, and everyone was so glad to be able to entertain them. Mrs. Leslie was a Miss Jerome. I hardly imagine that in the present rather unquiet state of politics in England, the bridegroom's cousin, Mr. Winston Churchill, will come over for the event. Nevertheless, it will inaugurate the June weddings with much éclat.

Then at the end of the month, at Lake Forest, Miss Adelaide Chatfield-Taylor, the daughter of Mr. and Mrs. H. Chatfield Chatfield-Taylor, will wed Mr. Hendricks Whitman of Boston. Miss Chatfield-Taylor is an only daughter of unusually talented parents and a remarkably pretty girl. Her father is a writer of much repute, and her mother, who was a Miss Farwell and a sister of Mrs. Reginald de Koven, has also written for the current magazines.

WE RECEIVE THE BRADLEY MARTINS

One of the pleasant experiences of the Easter season was the visit of Mr. and Mrs. Bradley Martin to New York. They had hardly a moment they could call their own, for they were in the hands of their friends, who wined and dined them in one continuous festival. Mr. and Mrs. Bradley Martin have always entertained their New York friends at their beautiful home in Scotland and at their town house in London so lavishly that it was a great delight to all of us to have this opportunity to return their hospitality in part.

Mr. Bradley Martin was as well groomed as always—rather a contrast to the New Yorker, who is unfortunately letting himself go. Mr. Bradley Martin finds New York immensely improved—the widening of Fifth Avenue and the splendid business buildings thereon make it one of the most wonderful streets in the world. But he cannot understand why fashion does not take to the Riverside Drive, certainly a superb highway. One of the reasons, he believes, is on account of the cold blasts which sweep down the Hudson in winter, and he might have added that the noises on the river and the dreadful smells from factories on the New Jersey side and from animals in cars on that branch of the New York Central which runs along the edge of the river would make life there unendurable. And, besides, society seldom chooses the most advantageous quarter of the town for its residence, but is more apt to annex sections in many ways undesirable. Mayfair and the West End of London, except that part adjacent to Hyde Park, are not ideal places for residence, and the most picturesque quarters of Paris, such as Montmartre and over by the Bois de Vincennes, are its least desirable residential neighborhoods. New York society had once the superb Battery with its splendid sweep of bay, an ideal location for residences, but early in the last century it began to migrate to the north.

THE SOCIAL STRUGGLE FOR LIFE

Mr. Bradley Martin has also made another comment much to the point—the constant strife in New York society and its continual seeking after something to surpass its previous efforts, so that it takes not only an immense fortune, but continual planning to keep up the pace. To maintain one's position here requires constant effort, whereas abroad, once acquired, there can be no change in social status. And there is really nothing so comforting as being assured of one's position. It makes one absolutely independent of everything and everybody. And although Mr. Bradley Martin did not even intimate that no one in New York could have this comforting experience, it is nevertheless the case. Here social superiority depends too much on wealth, and New York is too large for leadership of any kind; that phase of its existence disappeared with the passing away of the late Mrs. Astor. One cannot rely on family, or birth, or previous position—in addition to all these, one must be continually active socially.

Photo by Aimé Dupont

Miss Marie Tailer, daughter of Mr. and Mrs. J. Lee Tailer, who has been in many amateur theatricals

Photo by Aimé Dupont

Miss Mildred Gautier Rice, the great-great-granddaughter of Mrs. Elizabeth Gautier of New York

Perhaps, after all, this condition has its advantages. One can drop out and nobody pays any attention to it. Some may be missed here or there for the moment, but that is all. And people are also apt to forget any scandal, or suspicion of it, which might have attached to one, because they are too busy trying to conceal their own mistakes to bother about anyone else's. The world forgives everything except the loss of fortune.

PASSING OF THE LONG-HAIRED ARTIST

Another of New York's guests in the early spring was Mr. T. Herrick. Mr. Herrick is the new Ambassador to France—a self-made man, as, in America, most of the most successful men are, and he comes of excellent stock. Mrs. Herrick, like her husband, is from Ohio, and for some years Cleveland has been their home.

And speaking of Cleveland reminds me of the "Breadwinners," our only real American novel, for the scene is set in that enterprising western city. We all know now that the late Secretary Hay was the author of that fine romance.

It is interesting to note that this talented man has a talented daughter. Mrs. Payne Whitney of New York has inherited much of the genius of her father. She is, notwithstanding, a woman of fashion, a hostess of infinite charm, and a great sportswoman. This proves that clever people are getting over the bad habit of thinking it necessary to mark themselves off from others by eccentricity and dowdiness. Some, however, still cling to these old insignia of genius and near genius.

The other day I heard a perfectly dressed woman at a reception ask who were "the two dowdy ladies in odd bits of faded finery" conspicuous among the guests. When told that they were two most successful women novelists, she remarked only, "I thought they looked as if they wrote."

But the pose of the artist, the painter, and the writer of other days is fast vanishing. The people of to-day who do the best sellers have pretty houses, motors and country places, belong to the best clubs and are immaculately turned out. Now the artist must have a studio à la mode, daintily furnished; he must give nice little dinners and patronize a good tailor.

THE NEAR ACTORS TRAIL BEHIND

It is only the stage which is a bit behindhand these days. Mr. Belasco complains that he cannot get good actors because they segregate in clubs and think too highly of themselves. This would not be deplorable from a social point of view if these actors' clubs were patterned on the better class of New York clubs. Of course we have the "Players," in which

(*Continued on page* 78)

BARRED AND SPRIGGED DIMITIES DEVELOPED INTO DELIGHTFUL INFORMAL FROCKS AND A SMART USE OF DULL BLUE AND BLACK STRIPED AGARIC ON A PRACTICAL BROWN LINEN SUIT

For reverse views, descriptions and prices of patterns see page 92

AN AMERICAN MENAGE IN JAPAN

DISTANCE has certainly lent enchantment to Japan. Sunny it surely is, and flowery and picturesque, but also damp and malodorous and dingy. Like any other country it has its lights and shades, but artists and poets have been so taken with its unusually brilliant high lights and rich colors that they have allowed their eyes to glide lightly over the shadows and so Japan has been idealized beyond recognition.

Those who meet us on tourist's terms have only the sunny spots pointed out to them and so give glorified accounts of the way people live here. But when one has actually tried it for a number of years, one is somewhat, never entirely, disillusioned. So much, frothy and unreal, has been written that I feel sure real facts will be appreciated.

HOW WE LIVE IN JAPAN

In the ten years we have lived in Japan a gradual occidentalization has taken place. Clothing, because of its adaptability to the people and the climate and its cheapness, and food, also because of its cheapness, have been among the last things to be affected. The homes built for foreigners are prettily situated and convenient. Japan does not *sell* land to us, but we are permitted to build upon leased ground, and one of the best locations, called "The Bluff," is set apart for us. Here houses and grounds rent for from $25 to $200 a month; indeed the rents are quite as high as in the large cities in America. There are but few "apartments" and one does not crave them when a good yard is weighed in the balance. We have hardwood floors, open plumbing, electric light, and not even the ghost of the "Servant Question." But to counterbalance all this, we have no opera, except on an occasional visit from a company coming around India-way from England, no good plays but those put on the boards by our Amateur Dramatic Club, which far be it from me to depreciate, and no running in to see old-time friends.

Japan has literally gone mad over the moving-picture shows. They are to be found everywhere, sometimes on quite a large scale, and to the almost total exclusion of the native theatres. These pictures seem to me to be one of the best ways to introduce progress. Admission is five cents for the native who sits on floor mats or on a bench with many more of his kind, and twenty-five cents for the foreigner, who is provided with a half-grown chair in a remote but exclusive part of the house. I often find myself longing for a bench seat poked way up in front, so that my eyes may feast on the scenes of home. Thus do we pay the price of being thought aristocratic.

NO SERVANT PROBLEM

So many Japanese men and women are willing to go into domestic service that there is no dearth of good material from which to choose. At least three servants are necessary in a household. *Amahs* (maids) providing their own living, except rooms, command from $4 to $6. Men servants, usually cooks or butlers, who also provide themselves with food, are paid from $6 to $12.50 per month. The smallness of the wages is somewhat accounted for by the fact that the shops pay a small commission to servants on all household purchases, whether these purchases are made through servants or not. Most servants will disclaim receiving a money commission, but the slender wages really justify it, so I wink at the practice. It is a firmly rooted institution that raising wages would not abolish.

There is much generosity and loyalty amongst servants in the division of the perquisites of their respective offices. If I give to one maid and forget the other, I find there is a quiet division when they talk it over with one another. Often when I have tried to compensate one special servant for some extra service, two have thanked me for the gift. It is really very nice after all, you know, and I believe the habit comes to be its own compensation.

Japanese servants are really genuinely devoted to their employers. We have had one maid for ten years, who, I believe, has our interests more at heart than we ourselves. They have time for the smallest things in life and infinite patience for details. This is sometimes madly exasperating, especially to Americans, who overlook the lesser in the larger gain.

THE AUTUMN VACATION

The autumn is the season for hieing to the mountains or to the seashore. Japan's mountains are lovely and easily accessible. Hotels are conducted in many places in accordance with American ideas; here the best in the land is to be obtained. Rates here are from $3 to $5 per day, or one may go to the Japanese inns, there to sleep on *futons* (heavily padded floor mats) and, sitting on the floor, to eat from low tables, and disport himself in a kimono all the day at the rate of $1. The baths are wonderfully fine up in the mountains, and many declare them far ahead of those of well-known resorts abroad. They are so medicinal that even severe cases of leprosy are said to be curable in one of the famous baths which are kept for Japanese alone. This dread disease is being stamped out in the islands, or at least confined to certain places. One no longer sees the poor wretches on the streets of the cities as a few years ago, and no doubt with better food and scientific methods, this evil will go the way of others intelligently and vigorously attacked.

SHOPPING IN THE FAR EAST

Perhaps one of the most fascinating things about life here is the shopping in the many little stores which show marvelous things in hand-embroidery, drawnwork and the like. The Japanese tailors are marvels at fitting and finishing, but one needs to give them the ideas of the last "touch" that gives a gown the "Paris look." One of these days women in America will import their "French" gowns from Japan. Certain it is that they have the proper materials to work with and also the patience of the French. Whether or not they will be able to grasp the "style" of the French remains to be seen. There are many Chinese in this country who are both clever and cheap, and who now have almost a monopoly of the tailoring. Men, especially, take keen delight in laying in huge wardrobes, the prices are so ridiculously low for custom work. My little Japanese tailor will make me a dream of a gown, entailing days of handwork, for $4.

Another Far Eastern delight is the way they do the laundry. The work is all taken away from the house, is hand-washed and sun-dried at the absurdly low price of $1.75 per 100 pieces, whether for sheets or napkins. An elaborate lingerie frock will perhaps cost about 15 cents extra, and curtains are 5 cents extra a piece. Do you wonder that we revel in white clothes half the year round? But only in Japan is this true, for further down the line, in China, the Philippines and India, the washing is abominable, and in many places is done on stones in the rivers, with no regard for the material.

Machine-work cannot be used on the Japanese kimonos, for at the laundry they are always taken apart, unless they are of cotton or common material, washed out and spread smoothly on boards to dry; no ironing is necessary with this method of drying. The Japanese boy of ten years or so is the usual manipulator in underwear shops, and the facility with which he makes the stitches fly is quite marvelous.

WE CAN FLY, AUTO, AND "TRAM"

We are not behind the times in our means of locomotion, either. We have the flying machine, the automobile and the electric tram.

We motored from here to Kobe some time ago, but found the roads so poor that in many places our machine had to be taken aboard rafts or trains. Tokyo has some good roads, but in most of the cities the streets are narrow and overrun with children. Give me my rubber-tired rickshaw with the little "horse" who can talk to me, and no fear of his running away. At first one is quite ashamed at the thought of being drawn about by a human being, but this wears off when one sees the little brown man, with his gleaming white teeth, always ready for a smile, seemingly enjoying the trip quite as much as anyone. And, besides, it is a great comfort to have a "horse" which can talk and to which one may give all kinds of directions and of which one may ask any number of questions. My *kourama-ya*, or rickshaw-man, draws a salary of $9 per month, and has the privilege of rest on Sundays and Saturday half-holidays.

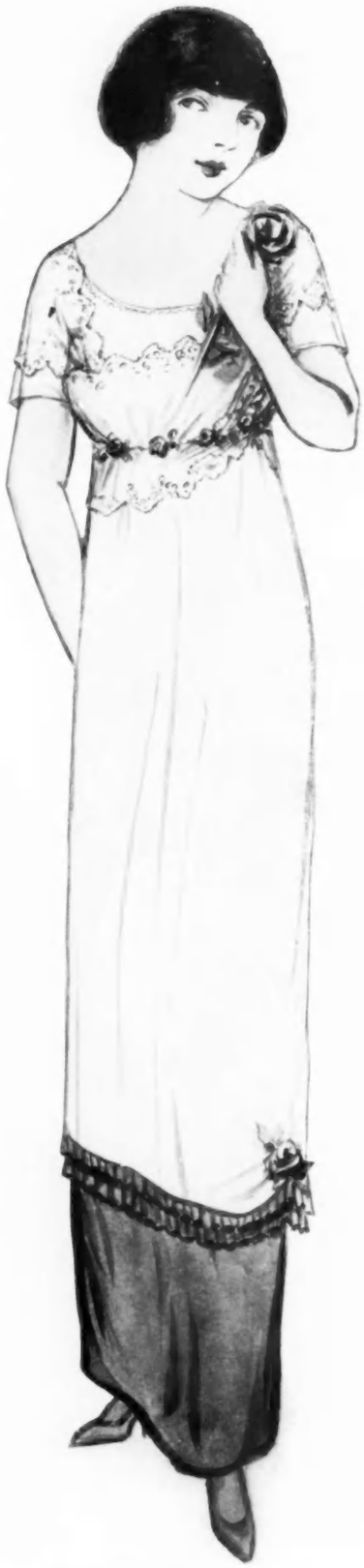
There are about five thousand foreigners in Yokohama, five hundred of whom are Americans; the English predominate, and so many of the customs, such as garden parties, cricket and other sports, are English. Our American game of baseball, is, however, the most popular game, both with foreigners and Japanese. Dinners, dances and bridge, as in most English-speaking countries, are the popular amusements. There are two Imperial Garden Parties each year, one in the spring, called the *Sakura* (Cherry), and the other the *Kiku*, or Chrysanthemum. A Royal command is the only means of obtaining admission to these. Usually the Emperor and Empress attend.

A WORD ABOUT RACE PREJUDICE

Much has been said of late, especially by poorly informed newspapers, regarding the "race prejudice" of the Far East. The deplorable fact about it all is that there are a great many in America who accept such things as true versions of the life out here, whereas the foreign resident here is both willing and happy to do all within his power to foster friendly feelings between native and foreign resident. Comments such as have been recently made only engender dissatisfaction and acrimony, and are best put away and forgotten. No people are more generous in feelings and dealings than our own countrymen and women; they should surely give the Oriental "a fair deal."

We foreigners get on most pleasantly with these sunny-natured people. We are not offish and snobbish, as some critics have said; Japanese are co-members in our clubs, are always cordially received as guests, and natives and foreigners derive much mutual pleasure from each other's society. We take great enjoyment in our quaint, simple life here, and are really benefited by adopting the natives' less serious outlook on life.

COLORS MAY BE DARINGLY COMBINED, DESIGNS BOLDLY HANDLED, LINES STRAIGHT EVEN TO ECCENTRICITY, YET, CURBED BY A CERTAIN SIMPLICITY AND GOOD TASTE, THE TOUT ENSEMBLE HALTS WELL THIS SIDE OF THE ULTRA



For the boyish figure a cassock suit of dark blue serge, edged with old-blue broadcloth and fastened with serge buttons, crossed in old-blue silk. Pattern of coat, $2; skirt, $2.50; entire suit, $4.

Cerise-shot white satin hemmed in cerise and widely girdled with Venise lace. The flowers repeat the brilliant color note. Price of pattern, cut to order, $4

A white satin drop boldly striped with black velvet and subdued by white chiffon veiling. Bohemian lace is softly introduced at the square neck and elbow sleeves. Pattern price, $4

PORTRAITS BY ARTUR HALMI, A NATIVE OF HUNGARY, WHO HAS PAINTED MANY NOTABLES OF EUROPE AND WHO HAS NOW TURNED HIS ATTENTION TO THE BEAUTIFUL WOMEN AND WELL KNOWN MEN OF AMERICA

MRS. WILLIAM H. ERHART

A brilliant figure, holding a gray scarf and garbed in vivid cerise, that emerges harmoniously from a dark background

MRS. CORNELIUS H. TANGEMAN

A lighter, more delicate treatment is accorded this figure with its soft violet draperies and mellow background

TWO AMERICAN ESTATES IN IRELAND

The Lovely Irish Estates of Muckross and Kylemore, Purchased by Americans and Brought up to Our Standards of Comfort and Convenience, Show the Wonderful Possibilities of This Island Garden

AMERICANS are just beginning to awaken to the possibilities of Ireland as a country above all others for magnificent country estates. It can scarcely be charged, however, that our appreciation is tardy, for the English themselves have but lately begun to realize to the full the attractiveness of their neighboring kingdom. This is the more surprising when we consider the importance Englishmen attach to shooting and fishing, for Ireland abounds no less than Scotland in opportunities for these sports. Americans were, no doubt, brought into closer acquaintance with the charm of this island garden by motor touring and the example of those Americans who had already acquired Irish estates. Two of these holdings are typical of what we may expect of an Irish country seat.

The most beautiful of Irish lakes, Killarney, viewed from Muckross castle, the estate of Mr. W. B. Bourn

MUCKROSS ON KILLARNEY

Appropriately enough, one of the newly Americanized estates in Ireland is located at the Lakes of Killarney, a region that has always been a magnet for tourists from the United States. Here the Americans outnumber, many times over, the travelers from all other nations. The American estate of Muckross is not outshone by that other "show place" of the Lakes, Kenmare, for which the present Earl of Kenmare has repeatedly refused the offers of wealthy Americans. Muckross estate, at a comparatively recent date, passed into the possession of Mr. William Bowers Bourn, a San Francisco millionaire. Mr. Bourn and his wife take the keenest interest in Irish antiquities and tradition and spend much time at Muckross, but the purchase is designed ultimately as a country seat for their only daughter, Mrs. Rose-Vincent—bride of an Irish gentleman well qualified by temperament to play the country squire.

It would be difficult to imagine a more ideal residence. In addition to the scenic splendor of the whole Killarney district, in the very heart of which it lies, Muckross demesne possesses an almost unique variety of natural attractions within its own boundaries. Beautiful lawns and meadows alternate with the densest forests, and the fairest, sunniest of lakes lies in placid contrast to the severity of stern mountains, broken marble rocks, and a wild, majestic waterfall. It combines well-ordered, rural tranquility with the romance of the wilderness. The visitor finds no extravagance in Bishop Berkeley's oft-quoted remark, that "Louis XIV might lay out a second Versailles, but with all his revenue he could not make such a domain as Muckross."

"THE PENINSULA OF THE PIGS"

From time immemorial the peninsula between the middle and lower lakes of Killarney, in County Kerry, has been designated as "Muckross," and never, assuredly, was there grosser libel than that which bestows upon such a garden spot a name signifying "Peninsula of the Pigs." The estate entirely encircles the Middle Lake, sometimes referred to as Muckross Lake. The modern Elizabethan residence, designed by Burns, which has superseded the old house, and which is in every way adapted to the needs of a large household, stands in a splendid park of two hundred and ninety acres. Though it commands a vast and varied panorama of the sunlit lakes and the shadowy woods from the windows of almost every one of its thirty-two rooms, it does not accupy the most conspicuous site on this beautiful estate; the builders had to consider that in a more elevated position it would have been deprived of shelter and exposed to the whirlwinds which descend from the mountains in the winter season.

HOW AN AMERICAN BOUGHT MUCKROSS

Muckross estate was long in the possession of the Herbert family, who inherited it in the eighteenth century. Hon. Arthur Herbert died in 1866, but his widow and daughters continued to reside at Muckross until thirty years later, when the property was sold to Lord Ardilaun, who had a penchant for possessing the most beautiful estates in Ireland. He paid about $315,000 for Muckross, and some $50,000 more for the valuable pictures and rare old furniture which the mansion contained. When, a few years ago, Lord Ardilaun decided to part with the property, he placed on it a price of only $375,000, notwithstanding the fact that costly improvements had been made. A syndicate planned to acquire the place for a hotel, but Lord Ardilaun learned of the purpose and, lest his beloved estate be profaned, inserted in the deed a clause stipulating that the property should be used for residential purposes only. Thus Mr. Bourn was enabled to acquire title to the estate to Muckross House.

Rivaling the natural beauty of Muckross estate is the spell of Muckross Abbey, an ivy-clad ruin of great architectural charm and steeped in the enchantment of five centuries of

The beautiful little Memorial Chapel at Kylemore stands gracefully against the rock-ribbed mountains of Connemara

Kylemore castle on the estate purchased by Mr. Eugene Zimmerman for his daughter, the Duchess of Manchester

tradition. Ruined churches are not, ordinarily, of sufficient novelty to be accounted a prized possession, but the well-preserved pile situated a short distance from Muckross House takes rank with Melrose Abbey in Scotland and Kenilworth Castle in England as among the most picturesque and interesting ruins in the world. The chief beauties of the old abbey are the remarkably perfect cloister, the splendid Gothic windows, the rare carving on the doorways and the gigantic yew tree, thirteen feet in circumference, which stands in the center of the cloister quadrangle and shadows the interior.

THE DUCHESS OF MANCHESTER'S ESTATE

The second of the great Irish estates to feel the rejuvenating influence of American ownership is Kylemore, in the west of Ireland. This great tract has been purchased by Mr. Eugene Zimmerman of Cincinnati for his only daughter, the Duchess of Manchester. In scenic settings, Kylemore and Muckross are in sharpest contrast. Both, to be sure, are set in an environment of lakes and mountains, but there is little in the verdure-clad hills and dales at Muckross to remind the visitor of the prospect of Kylemore Castle, standing gracefully against the rock-ribbed barriers of the mountains of Connemara. It is an isolated region with a surface inhospitality that caused it to be long known as the "wild west," but there is an appeal in its shadows and mists quite as potent in its way as the sunlit splendor of Killarney.

Perhaps just now the chief interest of the place lies in the extent to which it is being Americanized—not merely in sentiment, but in all the domestic and business details incident to the management of a 14,000-acre domain. It is a novel experiment and one prolific of object lessons for citizens of the United States with a penchant for a residence abroad. The explanation of the transformation that is taking place at Kylemore is to be found primarily in the restless energy of an American man of affairs. When Mr. Zimmerman purchased the Kylemore estate he had no other thought than to provide a retreat for his daughter and her four children when she sought respite from social exactions. But after short acquaintance this contradictory, stern, alluring land of fuchsia cast its spell over the American man of business, and he soon found himself spending a considerable portion of each year at Kylemore. Its possibilities began to unfold before him and he set out to render the estate self-sustaining—something that no person had ever dreamed of as practicable.

AMERICANIZING AN IRISH ESTATE

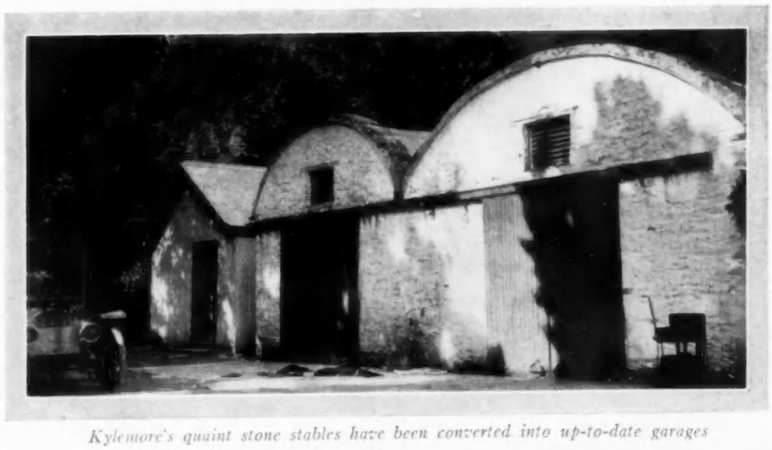
The American master of Kylemore has had full play for his ingenuity. The wonderful estate which he took over had been previously used only as an extravagant toy—one that all but ruined its creator, Mr. Mitchell Henry. He spent vast sums in reclaiming bog land, and finally built up the almost tropical garden that now surrounds the castle and appears such a miracle in the eyes of visitors, who underestimate the influence of the gentle rain and the kindly air tempered by the Gulf Stream.

Mr. Zimmerman began his campaign of reconstruction within the walls of the castle itself. It is a magnificent pile in the Elizabethan style, built of granite and faced with limestone, but its interior, for all its wealth of Connemara marble, was originally lacking in many of the comforts which Americans have come to look upon as necessities. It would be impossible to enumerate all the deficiencies that had to be made up, but among other improvements, Mr. Zimmerman has lately installed a liberal complement of American bathrooms, drawing upon the inexhaustible water supply afforded by two lakes on top of the mountain directly behind the castle. The water power which is developed by such a descent is also being utilized to generate electricity.

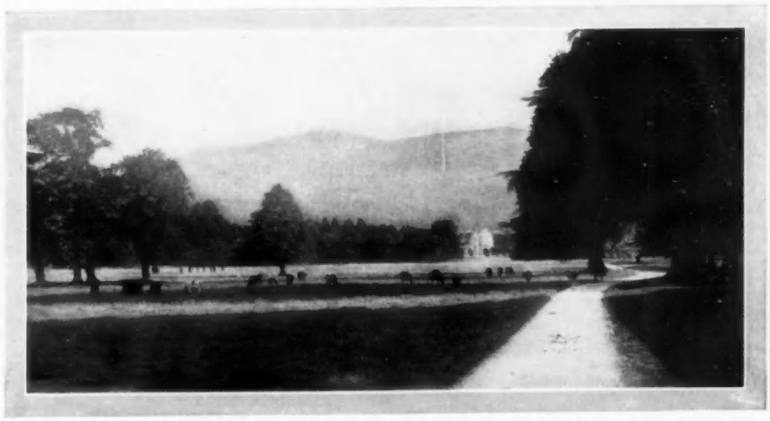
Quaint stone stables have been converted into up-to-date garages to house the many American motor cars which are indispensable adjuncts of the estate, for Kylemore is a twelve-mile climb from the nearest railroad station. A modern dairy and a poultry farm have been established. Agriculture is being stimulated on a profit-sharing basis, and even the prized "fishing rights" of this angler's paradise are made to yield a yearly contribution of $3,500 in the intervals when the Duke and Duchess of Manchester are not in residence.

View of the lake and rock-bound mountains of Kylemore from the castle

Muckross Abbey takes first rank with Melrose among the world's picturesque ruins



Kylemore's quaint stone stables have been converted into up-to-date garages



Muckross possesses meadows, mountains, lakes, waterfalls and dense forests

A NOTABLE WOMAN ARTIST

Great Honor is Due Miss Violet Oakley, Who has been Chosen to Complete the Mural Decoration of the Pennsylvania State Capitol, Left Unfinished by the Late Edwin A. Abbey

TO Miss Violet Oakley has been awarded the honor of completing the decorations of the Pennsylvania State Capitol at Harrisburgh, which were left unfinished by the late Edwin A. Abbey. She is thus acknowledged a mural decorator of the first rank in this country. Only the work on the great dome and the House of Representatives was entirely completed at the time of Mr. Abbey's death, and he left no notes, sketches nor hints of any kind for the work on the walls of the Senate Chamber and the Supreme Court. It is the decoration of these two rooms that Miss Oakley is called upon to do, and she is not required to carry out any of Mr. Abbey's ideas, but is free to create and execute according to her own will.

The spacious studio which will have to be further enlarged to accommodate the great panels for the Senate Chamber at the Pennsylvania State Capitol

AN UNUSUALLY LARGE CONTRACT

The work will be twice as large in compass as that of her own decorations now seen in the Governor's reception room in the Capitol, "The Founding of the State of Liberty Spiritual," which required four years to accomplish. She has now to represent events in the History of Pennsylvania and the History of Law. As one panel will be forty-three feet long and the panels of the frieze in the Senate Chamber will be ten feet high, their size will make it necessary for her to increase the size of her already large studio in order to fulfill this contract.

The commission is such a large and elaborate one that it will take years to perform, for before the actual decorations are begun there will be much necessary research work and delving into histories and old manuscripts that will take many months.

HER CAREER IN THE MAKING

It is interesting that both of Miss Oakley's grandfathers were members of, and exhibitors at, the National Academy of Design. She had always intended to be a portrait painter, but her first work of note was a design for a stained glass window, made about fourteen years ago, and that decided the trend of her art. She studied at the Art League, in Paris, and in England, and under Miss Beaux and Joseph de Camp in the Pennsylvania Academy, but her principal training and inspiration came from that celebrated illustrator, the late Howard Pyle.

Her first large contract was the decoration of the chancel and side panels, and five small stained glass windows in All Angels' Church in New York, and her latest completed work is a set of panels and lunettes which are placed in the large hall of Mr. Charlton Yarnall's house in Philadelphia. These last are called "The Building of the House of Wisdom," and trace the progress of the Arts and Sciences up to the present day and the struggle of the race forward and upward.

Miss Oakley's studio, situated outside Philadelphia and overlooking the Wissahickon, is a true workshop

THE WORK OF PREPARATION

Miss Oakley is at present at work on a stained glass window for Mr. Robert J. Collier's library in his New York home. These paintings, on leaded glass, represent scenes from Dante's "Divine Comedy." Between the leaded glass pictures are scrolls, conventionalized line designs, and twelve square sections, showing illuminated quotations from the poem. Before she began her work on this window, Miss Oakley read everything Dante had written and many books about him, and not only once, but twice, did she read the "Divine Comedy" and the "New Life." This indicates how much of her preparatory work is that of careful reading and research. Historical subjects cannot be mere figments of the artist's imagination, but must be built on the more solid basis of fact, so before the actual work is begun, the atmosphere must be obtained by painstaking delving into the past.

After having been commissioned to paint the decorations for the Governor's room in the Capitol at Harrisburgh, which illustrate the struggle for religious liberty that led to the founding of Pennsylvania, she went abroad and studied for months the great mural paintings of Michael Angelo, Raphael and the great Venetians, then, crossing to England, searched the records of the mother country for the historic background which she could not find at home.

HER PLACE AMONG MURAL DECORATORS

Miss Oakley stands in the front rank of American artists, and no woman and few men in this country are her equals in the art of mural decoration. In 1904 she was given the Gold Medal of Honor of the Pennsylvania Academy of Fine Arts. While she sometimes shows the influence of her master, Howard Pyle, and of the great Italian mural decorators, yet she has a grace of composition and a spiritual interpretation quite her own. She believes that decorative painting has a higher function than that of any other art, that it is the art for the people, and that it has a great future in America.

Miss Oakley has a large and beautiful studio overlooking the Wissahickon, just outside of Philadelphia, and here she will fulfill her work of many years.

WHAT SHE WEARS

The Watchword, "Non-Crushable," Should Guide the Femin ne Voyager in Choosing Her Wardrobe for a Journey to the Old World

An informal taffeta dinner frock that will emerge from a suit-case fresh and unwrinkled

IF the woman bound for Europe will observe the watchword, "non-crushable," when ordering her costumes, she will be spared the annoyance of being obliged to have the gowns and wraps, which she needs for immediate wear, pressed at every stopping-place. Adherence to this slogan may necessitate leaving at home some of the best beloved raiment, but there are to be had other and newer frocks and separate coats and suits, which will be equally becoming and which are made of materials warranted to emerge fresh and wrinkleless from the trunks.

NARROW SKIRTS STILL PREVAIL

One of the host of reasons why taffeta is going to remain on the crest of its wave of popularity for several months to come is because its soft, flexible texture renders it practically uncrushable, though in any case there isn't much to crush, for the skirts, especially, still remain very narrow. The dark blue taffeta traveling suit sketched first in the group at the bottom of the page has a straight skirt that measures barely two yards about the feet. The front panel, outlined by the tiniest piping of petunia satin, is cut in from the knees down; this cut is accentuated by a row of small ball buttons of the blue silk set in short eyelets worked in petunia-colored floss. A similar panel breaks the plainness at the back of the skirt. The cut-in-one sleeves carry the same motif as does the skirt, and piping appears at the shoulders to form the desirable long-line effect and finishes the taffeta girdle. On the portion of the collar which crosses the shoulders toward the front, is a design in petunia embroidery flanked by a row of silk buttons in petunia silk eyelets. At the back of the coat the collar rolls slightly, and forms a rather high band which protects the nape of the neck from draughts. The traveling hat is of dark blue straw with a little flap of petunia velvet on its left front brim.

IDIOSYNCRASIES IN BRAIDING

Whipcord crêpe de Chine, a very heavy material with a prominent cord effect, makes up into a street costume that is practically non-crushable. The second model in the group, which piously paid its sixty per cent. duty at the Customs desk and now is returning to Europe in the trunk of a summer tourist, is in a tone of café au lait. The panel, extending from the bust to below the hips in front, is formed of straps of soutache set on in rows of varied width and finishes, so that each row is distinct in itself. These straps end in a fan-shaped design that is repeated on the sleeves, which at the wrist fall slightly over narrow bands of black satin, apparently attached to an undersleeve, and finished with a frill of plaited white malines. About the neck is a narrow, turn-over collar of embroidered white batiste joined under a black satin bow topping a small jabot of net ornamented with a double row of *à jours*. This jabot partially veils the closing of the bodice, the diagonally crossed fronts of which open a trifle toward the left side; the same effect is carried out at the back, where the opening is toward the right. A similar scheme governs the skirt from belt to hem, but in front, directly above the waist-line, the opening runs into a band of embroidered white batiste, which, at the top, flaps over a sash-end of wide, black satin ribbon weighted with long fringe. The miter turban of black English picot is exceedingly light in weight and is smartly trimmed with a single black aigrette.

A DRAPED CLOTH CAPE

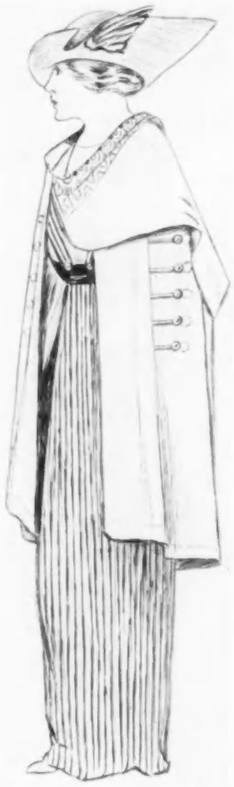
Just the wrap to wear at a European seashore resort is the almost knee-length cape of white cloth lined with blue satin, sketched on the right of the group. Trimming the fronts are slits bound in white cloth, each one of which terminates with an opaque-centered, white crystal button; beyond this is embroidery in a fringed arrow motif. Starting in front from the right shoulder, crossing it, hanging down at the back and then sweeping to the left shoulder, where it is draped in irregular folds, is a second cape, to which is attached a collar of black velvet finished with a wide band of the white cloth. This collar falls very low at the back of the wrap, where it is lost among the folds of the upper cape, and in front is embroidered with black and shades of blue. With a suspender frock of white serge or surah, this cape-wrap would be most chic.

A SUIT-CASE FROCK

A frock that would fit snugly into the suit-case is sketched in the upper left-hand corner of this page. It is made of blue and gold changeable taffeta, unlined, with a narrow skirt, short enough at front and sides to show the feet and, at the back, dipping to brush the floor. At the edge it is shaped into four long, shallow scallops, finished with a piped, narrow self-puffing. The sleeves, defined with two piped and puff-edged scallops, are cut in one with the bodice. At the back the bodice shows a short basque partly hidden by a long panel running from the skirt edge to the neck, where it terminates in a frill suggesting a modification of the Medici ruff. This gradually narrowing collar ends underneath the ears, so that the front of the throat is bare. The shoulders are covered by a lace collar, which crosses in front and has two ends that pass under a wide girdle of corded blue ribbon, which at the back of the waist-line is made into a pump-bow. At a quiet hotel where elaborate dressing would be in bad taste this little frock would answer perfectly for dinner.

The new soft taffetas are ideal materials from which to make uncrushable costumes for the European traveler

An oddly braided gown of café au lait whipcord crêpe de Chine, enviably cool in tone and light in weight



White cloth wrap, dashingly draped over one shoulder, which defies the damp of the summer watering-place

"SHOP-WINDOWING" ALONG THE RIVIERA

TWO streets that form an angle facing the charming Jardin Public at Nice are lined with shops as splendid as those of the rue de la Paix itself, and the competition here is as great—naturally, perhaps, since most of these shops are branches from the rue de la Paix. The other shops are of a character so exclusive that they loftily hold themselves above any wish for publicity except such as comes through their exclusive clientele.

Dexterous handling of two scarfs of strawberry hue ornamented with gold embroideries

The pannier, as treated by the couturiers of to-day, knows no laws of shape or position

It was at Couck's, one of the most exclusive of these shops, devoted to supplying men's accessories, that on one of the counters I saw a mass of silky stuff showing a wonderful range of delicate colors. Desiring to know what use a mere man could find for anything so lovely, I rumpled up the pile of silk, and immediately the mass of color dissolved itself into myriad silk caps of sugar-loaf shape, knitted by hand in an odd, rough stitch which gives them their name of "porcupine" caps. They were first designed to wear during rest hours by men who fear a current of air, but now they are universally in use as sporting caps for men and women, young and old. For golf, tennis and motor driving, they are extremely smart, and for older people they are beyond price for traveling. They are always knitted in this old "porcupine" stitch, but may be striped or plain and in every variety of color. Undoubtedly, anyone accustomed to work of this sort could easily discover the secret of their construction, and they are so small, an order could easily be filled by mail.

A little mode of Monte Carlo life is another specialty of this house—a knitted silk case, designed for bank notes, so soft, so flat, it is easily slipped into the pocket of a man's evening clothes when the usual leather case would be much too bulky.

THE JEWELERS' GLITTERING WINDOWS

In these magnificent surroundings one's attention is inevitably claimed by the jewelry profusely displayed in several branch houses of the great Paris shops that shoulder each other on this street. The revival of the forms of several generations, and even several centuries ago, is marked and interesting. Large, square-cut stones are in favor, and at Polax's I saw a square, colored stone enlarged by its diamond setting into at least a half-inch square. It was raised high above the finger on a foundation of carved, open-work metal. Set in this way, and at such a hight above the finger, it is, of course, extremely conspicuous.

At Gomper's the same square-cut effect was noticeable on a Greek tiara, shaped in classic simplicity. It consisted of two rows of square diamonds supported by larger diamonds set cornerwise. The platinum setting was scarcely visible.

Maison Tecla is famous for its originality. I heard there an interesting story of a curious ornament, the only one of its sort. It is a large, oval pendant woven in small, colored stones into the design of a fine old Persian rug; the stones are set on a background of diamonds, and larger diamonds ornament the edges. The design of this curious thing is original with the owner, an extremely old lady, whose only recreation is in the purchase and remodeling of jewelry. Her next purchase would probably be a wonderful Louis XVI *guirlande* of diamond bow-knots finished with a large central diamond hung with pearls so fine that, were they as real in fact as in appearance, they would be worth a fortune. They shade from tones of pearl-gray to a pearl of a deep bronze color, the finest of all, that forms the final pendant.

VISITING "LES MONTS-DE-PIÉTÉ"

With other ornaments of the past, the serpent ring has returned to favor, and all the smart shops are showing it. Extremely modern is a reproduction of one of these old rings which I saw in one of the shops here. It is made of green-tinted gold in a curiously twisted design and with emerald eyes. But these strange ornaments lose in value in comparison with the antique originals. For these it is best to visit the antique shops, where they have rested in dusty corners ever since their fall from higher estate several generations ago.

For quite obvious reasons there are many *monts-de-piété* in Nice and Monte Carlo. In a recent prowl about these haunts in Monte Carlo, I chanced upon two of these old rings, and when the magic wheel turns fortunately for me they will be mine. I am certain no one else will discover them in the old, dusty box where they rest. One, of dull, old silver with diamond eyes, costs about one hundred francs. The second, of heavy gold with ruby eyes, is marked at even a lower price. Obviously, the old man who presides over this shop does not follow the changes in the modes.

SPENDTHRIFTING IN MONTE CARLO

An agreeable souvenir of a holiday spent in this little principality, and a practical thing for men who play golf or tennis when a watch chain is in the way, or for occasions when he does not wish to display one, is a watch cleverly fashioned from the beautiful monégasque one-hundred-franc gold piece. The perfect works are adjusted inside so that the original appearance of this piece of money is retained, while its value is increased to two thousand francs. The head of the Prince of Monaco is stamped on the face of the coin, and the arms and motto of the principality ornament the back. Maison Colin offers this watch.

The mark of this house is on the inside of a little bracelet, set with turquoises and rubies, which ornaments the left fore leg of a tiny black-and-tan dog belonging to a well-known woman here. I saw the little creature waiting for his mistress one morning at the terrace door of the Circle Privée. The shining ornament clasped his leg above the first joint.

Suitable for either men or women is a little match case I saw at Louis Vuitton's branch shop at Nice. It is of fine sealskin in any desired color, and of just the right size to accommodate the French matches, arranged in two flat rows. Stripped of their pasteboard covering, they are slipped into a little inner pocket that leaves the bit of emery exposed; the leather sides, bound with silver gilt, fold over them. Its extreme lightness gives this little case an advantage over silver ones of similar form, and the expense is even less.

(*Continued on page 78*)

A SCARF GOWN FROM CALLOT

Of Callot Soeurs the unexpected may confidently be expected, and consequently no one was greatly surprised when this house presented the charming model on the left of this page, developed from two scarfs of the loveliest strawberry shade. Built upon a slip of oyster-colored satin, the two beautiful scarfs start at the shoulder, fall loosely to the feet and form a slashing at the sides of the figure, where is displayed a band of black satin imposed upon the oyster-toned foundation. These scarfs are weighted at their side-edges with a band of gold, embroidered in small triangles that are filled in with opaque gold beads alternating with transparent gold beads. Beginning at the edge of the hips and extending ten or twelve inches downward, a gold thread embroidery of extreme transparency is put directly onto the front scarf. The back of the bodice is almost covered by a similar embroidery, which is brought over the shoulders, is crossed in front several inches above the waist-line, and is there fastened with ball buttons of open gold filigree. As the throat is left quite bare and the scarfs, despite the gold beading sleeves of the slip, seem to swathe rather than to drape the figure, the entire gown appears very loose and strongly resembles a negligée, but as all of its materials are of the non-crushable order, it is precisely the sort of demi-toilette that is needed for side trips of a week or a fortnight. Even a journey in a small-sized suit-case would not injure this scarf gown.

IRREGULARLY DRAPED PANNIERS

Of the several elaborate evening gowns which must of necessity be included in the wardrobe of the feminine tourist who expects to spend a portion of her summer at the leading hostelries of European cities, one may well be made in the picturesque pannier style. The salient charm about this revived mode is the great freedom taken by the couturiers in its draping. This is shown to a marked degree in the drawing on the right. Over a full petticoat of Bohemian white lace, veiling a cream satin skirt, is attached a drapery of rose-flowered, apple-green taffeta, which starts near the left-front and goes straight up that side to the waist-line, where it forms a very full, irregularly draped point at the back and appears in the same irregular draping at the right side of the front. Thus on one side the drapery clearly reveals the slender outline of the figure, while wholly disguising it on the other. None of the flowered taffeta shows on the sleeveless bodice, which is really only a deep girdle of the cream satin veiled with a bertha of white Bohemian lace. But the space left by the crossing of this filmy drapery near the center-front of the normal waist-line is filled in with a twist of rose satin which supports a natural rose.

A linen suit of bright French blue developed by Chéruit along pannier lines would be an attractive addition to the wardrobe. The long, full side panniers were caught to the scant underband at the very bottom, giving almost the effect of the full, baggy trousers worn by the women of the orient. The coat was short, almost an Eton, and simply made, with a narrow collar and moderately wide revers overlaid with embroidered white batiste. One revers overlapped the other in front and fastened with a single crystal button. A line of crystal buttons appeared on each hip of the skirt.

Note.—Vogue will cut to order from measurements any of the models sketched in the pages of "What She Wears." Skirts without foundation, $2.50; with foundation, $3. Bodices and Short Jackets without sleeve, $1.50; with sleeve, $2. Princess Gowns with sleeve, $4. Three-quarter Length and Long Coats, $3. Negligées, $2.

SMART FASHIONS *for* LIMITED INCOMES

How the Traveler May Combine Afternoon and Evening Gown—Color Schemes that Raise a Simple Gown Far Above the Commonplace

The evening waist is of white chiffon with a silver-trimmed band of lace

TO those who are to trip abroad for the summer or spend the time in short visits to country houses and gaieties in town, economy of space in traveling equipment is an all-important consideration. For such an outfit the gown shown in the first and second sketches on this page is an excellent device. It consists of two waists to one skirt—the first for afternoon wear, luncheon, tea and such informal occasions; the other for the hotel or small dinner and the play.

The material is that exquisite new shade of golden-brown taffeta known as chestnut, in a quality so soft and clinging that it lends itself to any treatment. The skirt fulls a little at the waist-line and has an inverted shallow plait that runs the entire length of the front. Over the lower part of the daytime bodice flares a fan-shaped plastron with the plaits spreading upward. Above this is a graceful drapery of brown over white chiffon, which is brought over the shoulders in two wide, hemstitched plaits, with the sleeve seam coming at the shoulder under the overlap. This bodice will answer for traveling, sight-seeing and shopping for even the hottest midsummer day. A pair of elbow-length dogskin gloves (or chamois, if you would wear the coolest thing possible in the way of kid) and tan, low shoes with brass or leather buckles complete this toilette. The hat may be black faced with tan or all black.

Now we come to the other waist. This is made of two layers of white chiffon with a band of fancy silk lace, picked out at the front in silver thread. The skirt material is brought up in points onto the chiffon. By supplementing this gown with a tailor suit for rough wear and bad weather and an evening gown, one would be pretty well equipped for a trip that is to include only a moderate number of social activities. If this new brown is unbecoming, one of the dark shades of gray, either cinder or pavement, would make a good substitute.

A SUIT OF BLUE WHIPCORD

We are all glad of the revival of whipcord, not only because it is smart, but because of its durability. The original of the third sketch on this page is carried out in this material without trimming of any sort. The stitched strappings of the coat are repeated, bias fashion, over the hips of the skirt and show just a little below the edge of the jacket.

As a traveling blouse, nothing could be better than that in the second sketch on page 40, for it has enough white about it to be fresh and summer-like, yet the main body is in a dark, washable silk that will not easily soil. The bib and front plait are of hemstitched handkerchief linen, the collar of eyelet embroidery or filet lace with a tiny frill at the base. These trimmings are separate, and are adjusted after the waist is put on, so that one may have more than one set. The cut of the sleeve with its dropped shoulder seam is excellent. One of the changeable taffetas matching the color of the skirt will make up well in this model. It takes very little material, so when one is buying, it is well to look over first the remnants at the silk counter.

A skirt of golden-brown taffeta and a waist of brown over white chiffon makes a dress gown for informal occasions. With this skirt may be worn a fancier waist for evening affairs

The bare simplicity of this model is broken only by bias straps on jacket and skirt

A FANCY BLOUSE IN NET

Net is a favorite fabric this year for entire gowns, blouses or trimming. In the first sketch on page 40 is shown a lovely waist of net supplemented by all-over batiste embroidery. The color of both net and batiste is a soft cream, well off the white. Plaits, which run down half-way over the bust, form the top bodice. This treatment is repeated in the sleeve. For cuff we have the quaint little up-and-down frill that is the smart new touch for this purpose. Dividing this at the center is a triple cording of the net. This treatment appears again at the front, and a tiny bow of bright green and white striped taffeta finishes the neck. A touch of brilliant color is characteristic of many French designers, and it surely gives a most attractive vivacity to spring costumes.

A MODIFIED PANNIER SKIRT

The much talked of pannier is handled in many different ways, often so unobtrusively that we are scarcely aware of its presence. In many instances it appears not at all at the hips nor at the top of the middle back, but confines itself to a fullness in the skirt panel. The first dress on page 40, for instance, shows this sort of treatment. It is of dark blue taffeta, trimmed, in addition to the yoke of plain white Alençon tulle, with one of the new, wide berthas of black net. This is gathered around the yoke and falls over the top of the shoulders. Frills of the same finish the sleeves. Plain or dotted foulards or dark blue cotton voile with a pin-dot of white would be both inexpensive and serviceable for such a frock.

The next model is just the sort of summer gown that is useful for any number of occasions. It should be made of a material that does not need

Cream-colored net and allover embroidery give novelty to the monotony of lingerie blouses

Dark, washable silk with enough of white to give it freshness, makes an excellent traveling blouse

washing nor constant pressing. Cotton voile or a cotton batiste in black and white, blue and white, or brown and white would be excellent. Or there are pretty, light-weight summer silks, all of them less expensive than the striped taffeta in which the original French model was carried out. This is dark blue and white, with the lower front of the skirt showing the stripes set crossways and a panel in lingerie. The belt is of dark blue patent leather, and the trimming of the bodice, dark blue chiffon and creamy lingerie combined. The bib frill and the pannier sides bring in the new features charmingly.

The coat shown in the last sketch is of tan cloth with trimmings of deeper brown, and is an extremely good new model. The double-breasted front makes it admirable for motor wear, as it is an excellent protection against wet, dust and wind. The back falls almost straight.

COLOR SUGGESTIONS FROM NEW MODELS

It means a great deal to the woman of limited income to keep in touch with the newest color schemes and combinations. Originality in this respect gives to the least expensive costume the air of having been planned by a good designer. An evening frock that is full of suggestion is as simple as possible in design, but raised far above the commonplace by its original color scheme. The foundation is a flesh-color satin, and the skirt, round length and just touching the ground, is veiled in chiffon to match the satin. Then covering the bodice and reaching in a straight tunic to the knees is a drapery of Wedgwood-blue chiffon. Around the edges of the tunic is a laurel-leaf design in crystal beads and bugles. This blending of blue and pink is in itself far from commonplace, but there is still a third tone to be worked in, that marks the whole scheme as a masterpiece of artistic coloring. This is Irish green, brilliant, but not deep. It is introduced in a straight, round belt and a flat, double sash of chiffon. The ends of the sash are embroidered in crystal laurel wreaths and hang below the knee on the left side of the front. But every once in a while in the midst of the most original of colorings we find a frock by one of the great designers developed in some unpretentious color scheme that, by its modest beauty, defies the constant effort to present something out of the common.

A ONE-TONE FROCK

In the midst of a varied collection of imported evening gowns shown here, for instance, there was one that was charming by reason of its lack of boldness. The entire frock was shell pink, never varying from the one tone, save in its sprinkled design of rhinestones. The foundation was satin, made with a little, square train knotted in tightly at the ankles. Both bodice and skirt were covered with an elaborate, but not heavy, design of the brilliants. The tunic hung straight from the waist in a few gathers, and there was a straight girdle made from a piece of folded satin ribbon. At the front was fastened one large pink rose. Such exquisitely simple coloring is a decided relief after some of the glaring combinations, which have been shocking eye and taste for the past year or two.

THE VOGUE OF BLACK AS TRIMMING

Black is much in evidence as trimming or for accessories in the new frocks. Many of the taffeta afternoon gowns show touches of it. One, a new model in a clear brown, with a pannier skirt, has a bow of black satin ribbon to finish the front of the shirred hem, and there is a straight girdle of black satin. The waist shows none of the taffeta, but is entirely of white chiffon over a silk net lace. It retains the flat, kimono sleeve. Across the bust the black again appears in a three-inch band, laid under the chiffon and embroidered in a "skeleton" design in silver thread. A peplum of the bodice lace extends down under the black belt to the edge of the pannier puff.

Again we have a great deal of black in a frock of pigeon's-egg-blue taffeta which gives excellent suggestions for doing over an old frock that is too straight and scant in the skirt for the new flounces and panniers. This model is of blue silk; the bodice has set-in, elbow sleeves, finished by a turnback cuff of the silk and trimmed with one large, jet button. At the back of the neck there is a sailor collar of taffeta, edged at the bottom with a single strip of black ribbon. The collar, as it comes forward, shapes into long, draped revers, forming a deep V neck. This is filled in with folds of white tulle; there is no real yoke or high collar—a delightful arrangement for summer.

The skirt has an overdrapery of black chiffon, which is put on slightly full all around the waist. It is attached to a

(*Continued on page 64*)

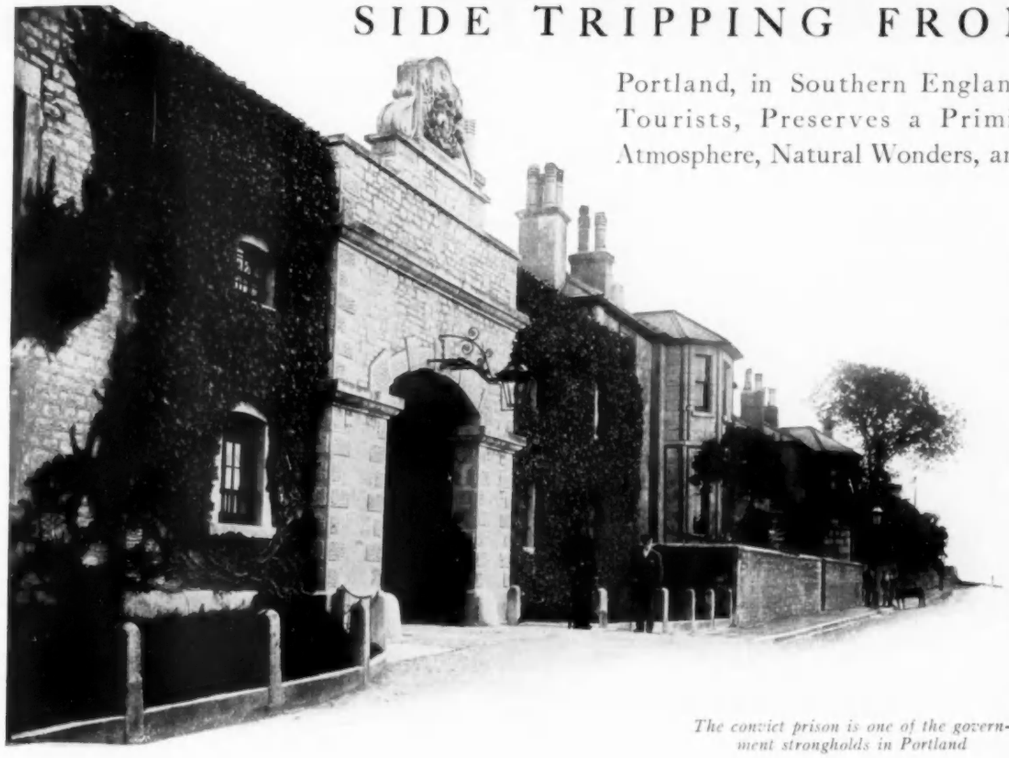
The odd treatment of the back suggests as its origin a belted-in Watteau plait or a pannier almost modified away

It is well to have one gown of a material, such as cotton voile, which needs little pressing and no washing

The difficult separate coat is given chic by the odd, side cut and buttoning and the use of two materials

SIDE TRIPPING FROM LONDON

Portland, in Southern England, Unspoilt by Tourists, Preserves a Primitive Life and Atmosphere, Natural Wonders, and Historic Ruins



The convict prison is one of the government strongholds in Portland

TRAVELERS who dislike to meet a new land on tourist's terms and walk circumspectly with a Baedeker in one hand and a time-table in the other, will enjoy a side trip to so unique, unspoilt and primitive a spot as Portland, off the coast of Dorset, in extreme southern England. This little peninsula, though so near to London and so easy of access, is quite unspoilt by tourists and visitors, and the whole appearance and atmosphere of the place as well as the natives have retained much of their olden quaintness. Even we Londoners who live only about one hundred and twenty miles from the little place hear of it only as a government stronghold, the seat of the Verne Citadel and a convict prison.

Weymouth, just a few miles this side of the "Island," as it is always called, in spite of its being a peninsula, we all know very well—a charming watering place with good hotels, a fine promenade and first-rate golf links, a place much visited and greatly approved by that best of sovereigns, our late King Edward. From here one easily reaches Portland by road, rail or sea. The steamboats are good, and a motor will do the trip in a quarter of an hour.

THE QUAINT PEOPLE OF PORTLAND

An hour would take one around the little limestone promontory. The crown of the Island is locally known as "Top o' Hill," and the wave-swept promontory, the Bill of Portland, is, in local parlance, the "Beal." The Island contains eight villages, all pretty, old-Englishy little places.

The primitive cottages are built of stone, not the walls only, but the roofs, chimneys, deep porches, even the garden fences. And the fields, which the natives call "lawns," are enclosed, not with hedges, but with low, roughly built stone walls.

The little place is unique, like nothing else in the world; its natives are a people apart, a hardy and ancient race, Danish and Celtic in their origin, simple in their ways and manners, and extremely shy of strangers, whom, until quite recently, they have always called "Kimberlins." In days of old they were notable wreckers and smugglers. Now, however, they are fishers and quarrymen, thrifty and hard-working, and there is little real poverty on the Island.

They are a good-looking race, with shrewd, well-featured faces, and dark, almost black hair and eyes, which give a hint of their Spanish ancestry. They, of course, speak English, but strange words and phrases still linger in their vocabulary. It is a curious fact that not more than about half-a-dozen surnames exist among the islanders—Score, Pearce, Lano, Comben and Scriven are the most frequent. This shortage of patronymics leads to the use of nicknames as a means of identification. For instance, one family of Lanos would be known as the "North cottage Lanos" or the "gray mare Lanos," to distinguish them from others of that name. The story goes that a tourist who wished to find a man named James Miller was for a long time unsuccessful, but at last discovering that this man was known as "Wapsey," he determined to put the story to the test. Meeting the man's son, he asked him where James Miller resided.

"I don't know," was the answer. "There's no such man as he here; he don't live in Portland, sir."

"He is commonly called Wapsey," remarked the stranger.

"Wapsey, Wapsey, sir," cried the astonished islander, "why, sir, Wapsey's my father, my own father!"

Nearly all Portlanders own freeholds, and the land laws of the Island are ancient and peculiar. Little freehold houses can be bought even now for a thousand dollars. Some of these are in solid stone and date back to the sixteenth century.

WONDERFUL CHESIL BEACH

More interesting to some people than the natives with their quaint customs and manners are the unique natural features of the Island. From the top of the hill, where the air is like dry champagne, a good general view of the Island, of the roads and shipping, and of the English Channel may be had.

Chesil Beach, running twelve miles along the shore, fifty feet above the sea level, is one of the wonders of the world. It has been called unique, but at Memel, in Polish Russia, there is another beach of the same kind. This great band, one-quarter of a mile wide, lies parallel with the shore, from which it is divided by the Fleet, the largest sea-water lagoon in England. The bank is made up of pebbles of all shapes and sizes, but varying uniformity. At Portland they are the size of a hen's egg; at Abbotsbury, the size of a horse-bean, and at Bridport, where the beach ends, they are merely the finest gravel. The sea beyond, the West Bay, is known locally as Deadman's Bay, because it has caused so many shipwrecks. After a heavy gale one may pick up many treasures.

The Island boasts two castles and several ruins well worth the inspection of the traveler historically inclined. Pennsylvania Castle is a tree-embowered residence built about one hundred years ago by John Penn, a descendant of William Penn, Quaker and Pilgrim Father. Perched on a crag in the grounds of the mansion stands an ancient ruin, the Bow and Arrow Castle, which dates from the days of William Rufus. Portland Castle, a flat, pudding-shaped erection, ugly and massive, was built by Henry VIII, and is linked to Island history by many dramatic incidents.

THE HONORABLE MRS. FITZ ROY STEWART.

Chesil Beach has only one rival for its position as an absolutely unique beach

The Bow and Arrow Castle marks a dramatic event in English history

THE YOUNGER GENERATION

Summer Dinner and Dancing Frocks for the Future Débutante and Everyday Dresses for Her Younger Sister with Distinctive Touches in Design or Color Combinations

SUMMER dinner gowns and dancing frocks for the round of gaieties that give the débutante-to-be a foretaste of the winter season form an important part of her wardrobe. The custom is growing of formally introducing the daughter of the house at the summer estate, and only last year several girls made their débuts at Newport and at Lenox. Then, too, the closing days of boarding school are filled with all manner of good times. There are dinner parties and at least one formal dance at the school, with, perhaps, trips with the chaperon to hops at West Point or Annapolis.

Among the most attractive frocks worn for these occasions are the new crêpe voiles, soft and clinging, which are offset with trimmings of the heavier laces such as macramé or heavy Irish crochet patterns. A charming frock of white crêpe voile was designed on girlish lines with a scant, straight skirt and a peplum bodice trimmed down the front with a line of crochet buttons. The round neck was widely bordered with heavy Irish crochet lace, which also joined the sleeve to the shoulder in sleeve-cap effect. The edge of the short peplum and the bottom of the elbow-length sleeves were likewise finished with a two-and-a-half-inch band of the lace, edged with pendent crochet ball fringe.

Gold-beaded scarf-tunic caught together with satin bands and buttons

Introduction of the pannier in a blue dancing frock of chiffon over shot taffeta

Pretty utilization of a satin-bordered chiffon scarf on a dinner dress

EFFECTIVE SCARF DRAPING

A clever way of utilizing extra scarfs is displayed in the two illustrations at the top of the page. The tunic of the gown to the left is made of a white chiffon scarf embroidered in gold beads, caught together at the sides with narrow folds of white satin and tiny, satin-covered buttons. A similar trimming joins the over-bodice sections across the shoulders. The neck-line is trimmed with gold bead embroidery and is large enough to permit the garment to be slipped on over the head. This tunic is worn over a foundation of pale yellow charmeuse made with a slightly Empire waist and with the neck-line cut down into a slight V, which is covered over by the chiffon waist drapery. The waist is girdled with a heavy gold cord.

The model on the right is made from a plain café-au-lait chiffon scarf with either a satin-striped border or a hemstitched edge. The back panel is formed of a portion of the scarf, and the remainder serves to make the square, bertha-like yoke. Rows of smocking form the high waist-line at sides and back. The foundation of the gown is of café-au-lait crêpe météore, and the under-flounce of the skirt and the elbow-length undersleeve section are of golden-brown charmeuse.

A YOUTHFUL PANNIER GOWN

A charming rendition of the pannier model is displayed in the center of the group. The model is of blue taffeta shot with silver with draperies of blue chiffon and trimmings of macramé lace. The simple chiffon overbodice is draped on fichu lines and caught to one side at the waist-line with a corsage bouquet consisting of a La France rose and forget-me-nots. The V of the neck-line is bordered with folds of white chiffon, which also forms the undersleeves. The chiffon pannier drapery pouches over a shaped band of taffeta outlined with a tricot edge in blue, which also finishes the skirt bottom and the drapery of the waist.

VARIATIONS OF THE SIMPLE DRESS

An attractive girlish model in rose-colored linen trimmed with frillings of white hemstitched linen is shown in the lower left-hand corner of the page. The model is designed with the smart long-shoulder effect, and the full-length, slightly gathered sleeve is caught into a cuff band finished by a wrist ruffle of white hemstitched linen. The neck of the frock has rolled-back corners to simulate the Robespierre collar, and below the V-shaped opening, the box-plait down the center of the waist is outlined with the white hemstitched frilling.

A graceful frock in navy blue crêpe de Chine, prettily adorned with smocking, is shown in the illustration in the lower right-hand corner. A soft fullness is given across the front by the line of smocking which starts at the neck and continues over the shoulders and down the top of the sleeves. The round collar and narrow, full-length, turnback revers on the waist are of café-au-lait crêpe de Chine. A double frill of butter-color lace, starting at the neck-line under a tiny bow of black velvet, trims the front of the waist. The turnback cuffs of the three-quarter length sleeves are likewise finished with butter-color lace.

HALF-LENGTH TUNICS

Wide, round collars of plaited tulle and half-length tunic skirts in flounce effect are frequently seen in the latest Parisian modes for the young girl. A pretty gown of blue and gray shot taffeta was designed with a simple waist which had a soft fullness across the bodice and half-length sleeves set in an elongated shoulder. The sleeves were finished with a box-plaited ruche of the taffeta. The half-length tunic of the skirt as well as the lower flounce section were trimmed with a similar ruche in a wider width. The round neck had a wide collar of finely plaited, butter-color net, and the waist-line was belted in black velvet with the new sword sash—that is, one with a short end, which was embroidered and fringed across the bottom with silver. Worn with this gown was a quaint hat of natural leghorn with a round crown setting well down on the head. The narrow, drooping rim was faced with black velvet, and the outer rim was completely covered by a wide band of Copenhagen-blue ostrich that ended in two trailing feathers in back.

The new lingerie hats are received with enthusiasm, for they are wonderfully effective with thin, draped ruffles of deep lace or embroidery that fall from the edge of the rim. Soft pompoms of lace or lace-edged batiste form effective trimming novelties.

Vogue will cut patterns of these models at the following prices:

Misses' Clothes (from 12 to 18 years, or 32 to 36 bust). Whole gown, $3.00; any part of costume, $1.50.

The plain linen dress becomes unusual with a Robespierre collar and frills

Street frock of durable blue crêpe de Chine with café-au-lait trimmings

HOW THE STAGE HAT STAYS "PUT"

Hats Must Be Light, Well Poised, and Above All, Well-Fitting to Suit the Exacting Requirements of Those in the Limelight

Trimmed in shades of wistaria, this low, soft straw shape would make a becoming frame for the matronly face

Garden hat on which, from a billow of lace and opalescent chiffons, rise sprays of wistaria and dogwood

HATS FROM SCHNEIDER-ANDERSON COMPANY

Crêpe and lace-covered satin hat sewed inside with the new gondolier bandolet that fits the head closely

Half black, half white is this velvet-faced hat with its jaunty magpie wings set in the side slashings

In effect like two large artist's palettes, this black-and-white model has a chic that is undeniable

THE coat may not always make the man, but a smart hat that stays "put" will frequently make the costume of a woman, and this acknowledged fact applies even more to the woman on the stage than to the woman in the box, for the former is viewed from all sides by hundreds of critical eyes, and woe to her whose hat is behind the times or is askew when it ought to be straight. The picturesque effect must be preserved at all times. The tragedienne, in her agonized appeals or moments of heroic impulse, would be a humorous spectacle with her hat on one side, and the lithesome chorus girls, swaying and tossing their heads, must needs have the assurance that their broad chapeaux are maintaining the correct angle and not indulging in antics in which they have no rightful part.

STAGE HAT REQUIREMENTS

All the skill of the designer is called forth in the making of stage hats. Frequently these are required in broad, sweeping lines or with more or less elaborate plumage, and more often than not facings are used. In all this there is the matter of weight to be guarded against, for the actress's hat must be as light as possible. When heavy trimmings are necessary the milliner must effect a balance so that the hat can be comfortably poised. The solution of the problem is that the hat fit the head perfectly. To accomplish this, the actress dresses her hair as she intends to wear it on the stage, and the head measurements are taken accurately. The hat-frame is then made from these measurements.

ILLUSTRATING THE RULES

These two important items are incorporated in all the hats shown on this page. The one in the middle, on the left, and the garden hat in the upper right-hand corner are particularly suited to the gondolier bandolet which Fashion prophesies will be worn this season with garden hats, panamas and other summery headgear. The gondolier bandolet is a small scarf of material similar to the hat. It is sewed to the head-size and fits down quite low on the back of the head and sufficiently low on the sides to fluff the hair becomingly around the face.

Any of these hats could properly be worn off the stage, and even when these theatre creations are not possible of reproduction, their attributes at least of lightness and poise can well be adapted by the woman of fashion.

VOGUE

PATTERN DEPARTMENT

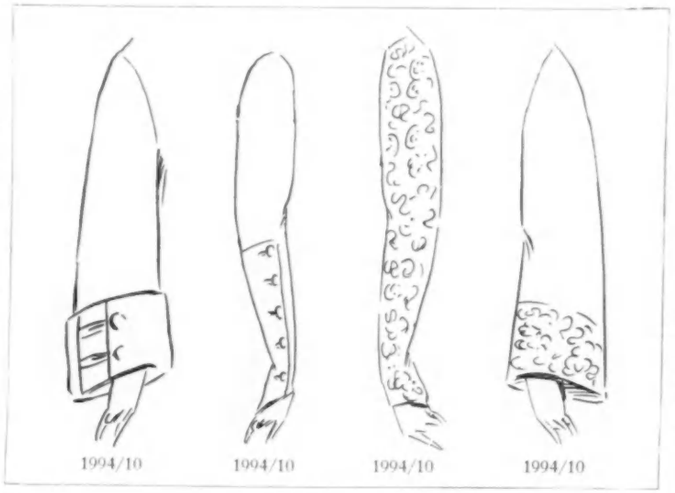
1851/10

NO. 1796/10.—Girl's frock of bordered marquisette made with a panel front and trimmed with ribbon sashes. The model requires 4 yards of bordered material 36 inches wide, 1 yard of batiste for waist lining, if used, 3½ yards of ribbon for belt and sash ends. Pattern cut in 9 pieces including waist lining. Price, 50 cents. Sizes 10, 12, 14 years.

No. 1811/10.—Girl's dainty frock of light-colored figured batiste made with a box-plait front and back and having a box-plaited skirt joined to the long waist. The model requires 2¾ yards of material 36 inches wide and 4 yards of ribbon for sash. Pattern cut in 8 pieces. Price, 50 cents. Sizes 6, 8, 10 years.

No. 1851/10.—Suit of myrtle-green wool-back satin with broad collar, draped revers and cuffs of old-ivory corded silk. The coat is a short, semi-fitting model, with single-breasted closing, which fastens with a crochet ornament. The skirt has a panel back and front, which continues into a flounce for the skirt bottom. The model requires 3½ yards of 36-inch material for the coat, 5 yards of 36-inch material for the skirt. Pattern of coat is cut in 10 pieces and in sizes 34, 36, 38, 40-inch bust measure. Skirt pattern cut in 4 pieces and in sizes 22, 24, 26, 28-inch waist measure. Price, 50 cents for coat or skirt; entire suit, $1.

No. 1844/10.—Frock of soft silk with shirred bands of the material. The silk puffing forms a yoke, shallow in front and widening over the shoulders. This simple trimming is also effective as a finish for sleeves, belt and skirt border. The model requires 3 yards of 36-inch material. Pattern cut in 10 pieces. Price, 50 cents. Sizes 6, 8, 10 years.



1994/10 1994/10 1994/10 1994/10

No. 1854/10.—Street costume of linen trimmed with broderie Anglaise and having a girdle and facings of black satin. The model requires 7 yards of 36-inch material, 1½ yards of 5-inch embroidery, ¼ yard of net 50 inches wide, 1 yard of satin 24 inches wide. Pattern of waist is cut in 15 pieces including fitted lining, and in sizes 34, 36, 38, 40-inch bust measure. Skirt pattern cut in 6 pieces, right and left fronts given, and in sizes 22, 24, 26, 28-inch waist measure. Price, 50 cents for waist or skirt; entire costume, $1.

No. 1886/10.—Simple tailored coat model for broadcloth, ratine, serge, corduroy, linen or corded silk. The model requires 2¼ yards of material 50 inches wide. Pattern cut in 8 pieces. Price, 50 cents. Sizes 6, 8, 10 years.

1854/10

No. 1950/10.—The diagonal cut is smartly brought out in the designing of this draped skirt measuring 2¼ yards at bottom, which has a half-tunic starting under a long stitched loop on one side and draping around the figure to end to one side of the center-back. Cloth-covered buttons form lines of trimming in front and back. The model requires, in medium size, 3½ yards of material 42 inches wide. Pattern cut in 5 pieces and in sizes 22, 24, 26, 28-inch waist measure. Price, 50 cents.

No. 1994/10.—Set of sleeves. The right model is a coat sleeve and requires ⅝ yard of broadcloth and 1 yard of trimming for band. Pattern cut in 2 pieces. Middle right sleeve requires 1½ yards of allover lace 18 inches wide. Pattern cut in 2 pieces. Middle left sleeve requires 1 yard of 40-inch material and 10 buttons. Pattern cut in 3 pieces. The model at the left is a coat sleeve which requires ¾ yard of 40-inch material, ¼ yard of satin 24 inches wide. Pattern cut in 2 pieces. Price, 50 cents.

1884/10 1811/10

1950/10

1795/10 1886/10

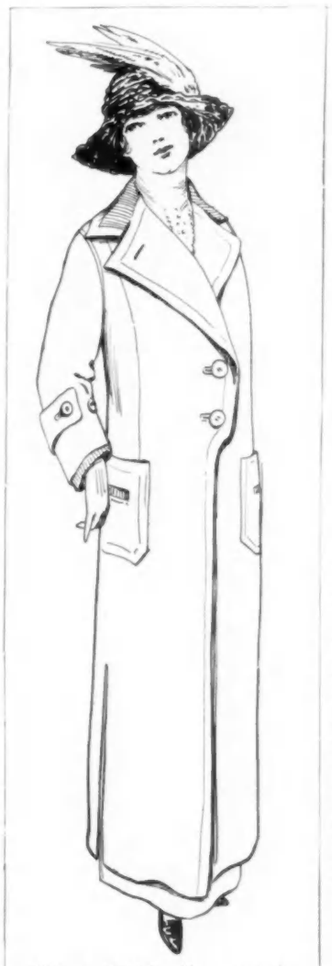
SEEN IN THE SHOPS

The Art of the Modern Tailor Enables One to Travel in Clothes Cool yet Smart—Sartorial Comforts for the Warm Weather

CLOTHES for traveling have come to hold a special place in the wardrobe, and when designed for summer wear they must be cool and comfortable, as well as smart and becoming. The coat and suit pictured in the drawings at the bottom of this page are made by a well-known tailor to fill just these requirements. The former is of the very best quality of linen crash, which will neither crumple nor lose its freshness during the journey. It is full length and semi-fitted, is fastened by two black buttons in front and has a strap at the waist-line in back. The left revers can be turned in, and the right one fastened over onto a button concealed under the collar. When fastened this way the revers form a high, turnover collar. On each big patch pocket is introduced a smaller pocket, piped with black and white striped linen, which material is also used on the collar. The plain sleeves with a strap cuff and two big black buttons are set into large arm-holes, making the coat easy to slip on and off. Price, $35.

LINEN TRAVELING SUIT

Of black and white corded linen is the suit shown in the lower right-hand corner. The mercerized linen has the appearance of silk, and as it is a black-and-white stripe it does not show the dirt quickly. The jacket is semi-fitted and fastened by three pearl buttons in the center-front. The small revers are partly covered by over-revers made of the bias material. These and the small black satin collar and cuffs give character to the suit. The sleeves are long and plain, with three small buttons on the outside of the arm above the cuff. Quite unusual are the pockets, which are formed in envelope effect, with a pearl button in the center of each. The skirt is straight and narrow with a habit back; the fastening is closely concealed under the lap seam at the left side. The suit is only made to order. The special price of $40 has been made for this particular model.



This well-fitting linen coat is a far cry from the shapeless linen duster of yesterday

A novel use of ratine as trimming on a blouse of dainty striped mulle

STRIPED MULL AND RATINE BLOUSE

The blouse sketched in the middle of the page is built on simple lines, but the combination of material and the daintiness of the fabric make it a very charming model. The front and back of the blouse are set in half-inch tucks, which are hardly visible, as the stripe is not affected. The small, round collar is of rose ratine of the same color as the stripe, and this is edged with a narrow, hand-made ruffling of white batiste scalloped in white, with tiny dots of the rose. This effect, elaborated by a row of pearl buttons, is carried out on the strip down the center-front. The sleeves have a small cuff of ratine, finished with the embroidered ruffle and held together by two pearl buttons used in place of cuff links. This blouse launders unusually well, and can be copied in any color for $16.

A BRASSIÈRE SHIELD-HOLDER

Excellent for hot weather and a most convenient and comfortable device is the brassière pictured in the drawing at the top of page 46. It is made of substantial white net, with invisible net for the short sleeves, but the particular feature is the dress-shields, which are sewed in firmly around the edge, thus protecting the corset-cover or chemise as well as the dress. This simple arrangement is really a time-saver, for the brassière may be washed without removing the shields, and as it should not be ironed, it becomes doubly serviceable in traveling. The model has exceptionally good lines, and at the same time has only darts in the front. It fastens in front by hooks and eyes, concealed under the lap on the right side of the lacings, which are used to adjust the brassière to the figure. This model may be had in two qualities, priced at $2.50 and $3, and in sizes from 32 to 50 bust measure.

FOR FRESH-AIR ENTHUSIASTS

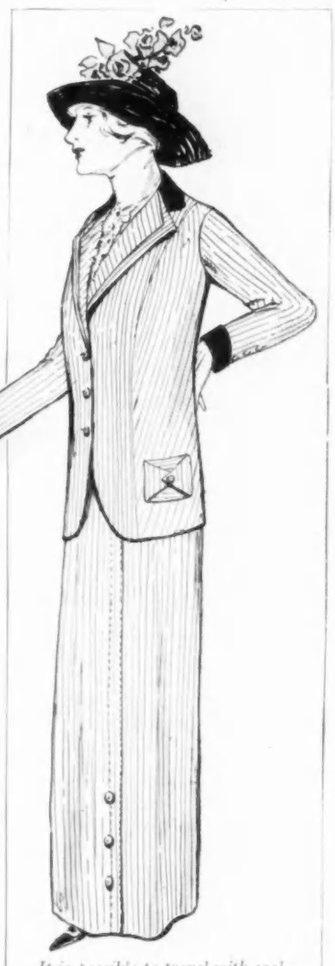
To sleep with plenty of fresh air blowing in at the windows and conveying the oxygen that regenerates wasted tissue and renders one fit for the morrow, is a law of hygiene that is being accepted by more and more people. But those who summer in the mountains or on the shore know how suddenly cool the nights become, and so precaution must be taken against drafts or else a neuralgic ache may possibly ensue. To guard against this, there has been devised a simple protection in the form of a sleeping cap of finest, softest, white knitted material. This hood fits the face, ties under the chin and has a short cape finish, which protects neck and throat. Once securely bonneted in this cosy, comfortable manner, one may consume quantities of blowing oxygen with no fear of earache or neuralgia. This cap is also invaluable to the woman who has her hair shampooed at night, as it is an insurance against the dreaded cold. Price, 50 cents.

A NEGLIGÉE BARGAIN

A negligée and a bargain is a combination that few women can resist. The garment illustrated in the middle of page 46 is made of imported dotted Swiss trimmed with German Valenciennes lace. The upper part has a kimono sleeve, with tucks running from the high waist-line over the shoulder and meeting in points at the center-back. Dotted Swiss and Valenciennes lace insertion and edging form the collar, broad almost as a fichu. The wide cuffs on the short sleeves correspond with the collar. The skirt is prettily tucked at the waist-line and hangs loose to the floor. Tucked dotted Swiss is used for the high girdle, and is finished under the front fastening by a rosette of pink ribbon. The girdle forms a point in the center-back of the high waist, where it is met by the deep, rounded collar. This fresh and dainty model is priced at $5.50, and it may be copied for the same price in pink or blue albatross, with collar and cuffs of dotted Swiss and lace. Many other equally attractive tea gowns, frocks, and blouses are also to be found at the same shop, all of them at amazingly low prices.

CUNNINGLY DESIGNED HOUSE DRESS

The drawing at the bottom of page 46 appears to be no more than a neat,



It is possible to travel with coolness and neatness in a striped linen suit like this

A combination of an unboned, hot-weather brassière and a shield-holder, of washable net

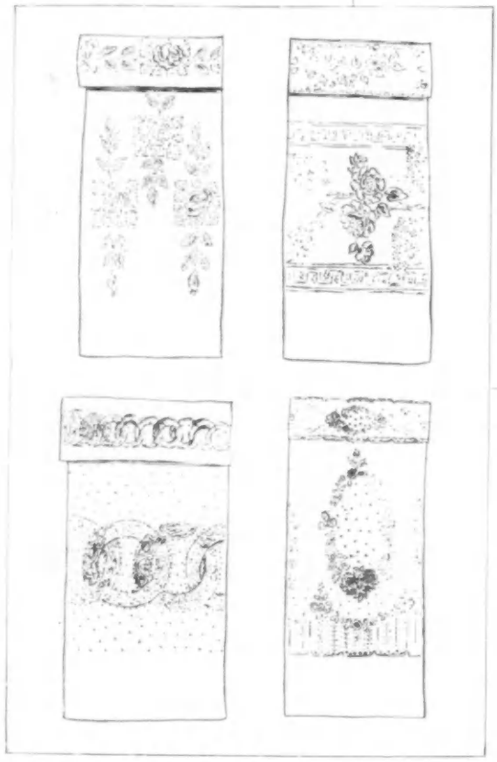
one-piece dress, but therein lies its secret. It is a house dress that serves the purpose of an apron or a wrapper, yet looks neither. It fills all the requirements of the woman in the house, in the camp or in the garden, for it slips on easily over any dress, covers it completely, and fastens almost of itself. It slips on like a coat, and the belt is carried through a small opening on the opposite side of the garment; then using the loop provided for it at the waistline, a second belt is drawn around to the back, where all one has to do is to snap the fastener, and it is on. It is so neat, trim and tidy, and at the same time comfortable, that it appeals immediately to every woman's innate sense of cleanliness and economy, because it gives so much real service at so little cost. It is made of washable percale in a gray and white nurse's stripe, in checks, polka dots, and light and dark blue chambrays, and is priced at $2.15.

IMPORTED EMBROIDERED ROBES

Exquisitely fine are the embroidered robes imported by a firm that makes a specialty of them. Nothing could be more lovely for a commencement dress or for the summer bridesmaid's frock than these embroidered robes, as the materials are fine and the embroidery irreproachable in design and workmanship. The group illustrated in the lower left-hand corner shows a few of the many designs embroidered on fine batiste. A robe consists of eight yards of fifty-two-inch material, four yards of narrow embroidery on the material for the waist, and four yards of wide embroidery for the skirt. The first two drawings are those of rose designs; in one, the rose is in the center of a square of French knots, with a spray of rose leaves extending below and above the square. The same design, but much narrower, is used for the waist, and the cost of the complete robe is $29.50. The other is a more elaborate one, and measures twelve inches wide on the skirt, including the border on each side. The same effect is carried out in the embroidery for the waist, which measures only four inches. The price of this robe is $53.50.

The third pattern consists of shadow embroidery and polka dots. The embroidery on the skirt is twenty inches deep, the circles ten inches in diameter, and the band of each is one-and-three-quarter inches wide. Six inches is the width of the embroidery for the waist. Price, $65. More delicate in design is the pattern shown in the fourth sketch, which combines eyelet, shadow and French embroidery. The embroidery on the skirt measures eighteen inches at its greatest width, and that on the waist but four inches. This robe is priced at $79.50. These prices are not high, as very little, if any, extra trimming is needed to make up these robes smartly. Embroidered chiffons, pongees, and black and white nets are also sold by this same firm, all of the same excellence as those described above.

A cool and daintily made negligée of dotted Swiss and German Valenciennes lace



Patterns of imported robes handsomely embroidered on a generous eight yards of finest batiste

A HOSIERY INSURANCE

Imagine the comfort derived from having an insurance on one's silk hosiery that protects them against that tiny but powerful destroyer, the drop-stitch. Such a warrant comes with a certain make of silk hosiery of very fine texture, and this virtue is not the least of its good qualities. The range of colors is wide and unusual. There are half a dozen different yellows, among them shades matching old-gold and the tarnished-metal shades so much used on evening gowns; another exquisite pair is made in a shade which matches cloth of silver. Price, $2.50. These stockings will be dyed any shade to carry out a costume color scheme for $2.75 a pair. The best style of hosiery is free from obtruding ornamentation. A simple line of clocking, however, is a graceful form of decoration, and such a pair in silk may be had in black, white or colors for $1.50.

A WOMAN JEWELER

Those who have hidden away any precious or semi-precious stones because of their old and unattractive settings will be glad to hear of a woman artist who specializes on designing and reconstructing old jewelry, makes exact copies of antique jewelry, and all of whose work is that of an expert jeweler. If one earring of an old and valued pair has been lost, she can duplicate it with perfect exactness. This artist also mounts fancy silk bags and strings pearls, and all these things are done at an extremely reasonable price. Jewelry is cleaned at her interesting little shop free of charge.

House dress that slips on like a coat and fastens neatly without the aid of button or hook

SEEN ON THE STAGE

A Translation of August Strindberg's Tragedy, "The Father," as Presented at the Berkeley Theatre, Will Serve to Awaken Active Interest in This Playwright's Work

HENRIK IBSEN is reported to have said of the Swedish playwright, August Strindberg, "Here is one who will be greater than myself," and if this report be true, the praise must not be taken lightly, since Ibsen was one of the vainest of men. The greatest of modern Swedish writers is now sixty-three years old. During the last forty years, he has poured forth over half a hundred plays, more than twenty-five novels, works of autobiographic fiction and collections of short stories, and nearly a dozen miscellaneous books dealing with history, politics and science. Apart from his amazing productivity, the two most interesting facts of his career are that he has been married three times and three times divorced, and that more than once the stormy oscillation of his mind has swept him to the borderland of the insane, so that for some time he has been confined to sanitariums before emerging once again to enter the active life of letters.

Strindberg has waited long for recognition in America. Till recently, among us, his name was but a name, spoken strangely now and then by professional adventurers into the dark continents of literature, like the far-exploring Mr. Huneker. But very lately a volume of the Strindberg plays has been published, in translation, in America; another volume has been promised for the near future; and, beginning on the ninth of April, at the Berkeley Theatre in New York, his tragedy of "The Father" was presented, in English, by the enterprise of Messrs. Warner Oland and Frederic Burt.

"The Father" was written in 1887, when Strindberg was thirty-eight years old. At that time his romantic first marriage was dwindling to its dissolution. Having grown personally to hate one woman, his generalising imagination led him for the moment to hate all women; and he arrayed himself in violent revolt against that feminist movement which had been stimulated, throughout the preceding decade, by the success of such plays as the "Doll's House" of Ibsen. "The Father" should be curiously interesting to the women of America, because it is one of the most violently anti-female documents that have ever yet been penned. Lately the Swedish giant has somewhat softened his attacks on what we are wont to call the gentler (but what he imagines as the fiercer) sex; but in the middle period of his life he considered women to be inferior to men both physically and mentally and morally, and placed them, in his map of general humanity, about midway between men and children. Love he conceived as a duel between the sexes, in which the female of the species (because she is more deadly than the male) is usually destined to succeed—to the subversion of the nobler and finer faculties of the male.

The particular human complication that is imagined in "The Father" exhibits the female of the species as a fiend. A Captain of Cavalry has been married for many years, and during this period the love that had once subsisted between him and his wife has transmitted itself insensibly into a subtle and unformulated hatred. The Captain is a man of imaginative mind. He delves into science, and hovers on the verge of several luminous discoveries. But, in his mental explorations, he feels himself insidiously thwarted by the embattled feminine section of his household, consisting of his wife, his mother-in-law and his childishly affectionate old nurse. These women cannot understand him, and are forever (in a mystic, mental sense) getting in his way. His lack of understanding with his wife rises to a climax over the question of the education of their only child—a little girl in her teens. The Captain wishes her to be sent away to school, and his wife insists that she shall remain at home. In this dilemma the Captain falls back upon the letter of the law, which confers upon the father the power to determine the disposition of his child.

But at this point the wife begins to reveal the essential fiendishness of her nature. This character—named *Laura*—is imagined as one of the most diabolical figures in the entire range of drama. She is, indeed, a female counterpart of *Iago*. Like *Iago*, *Laura* is equipped with a subtle and insidious intelligence, but is utterly devoid of all emotion. She now calmly asks her husband how he is ever going to prove, in such a manner as to satisfy the law, that he is the father of her child, and deftly implants in his imaginative mind the suspicion that she may have been unfaithful to him. This suspicion is contrary to fact, but *Laura* so contrives to foster it that she disturbs her husband's mind with doubts, and ultimately works him up to such a frenzy that he hurls a lighted lamp at her.

Meanwhile, *Laura* has arranged to have her husband's acts observed by a common-minded but accredited physician, and this physician is readily persuaded to agree with her that the Captain of Cavalry is mad. The sense that he is being continuously observed by people predisposed to deem him crazy so works upon the Captain's impressionable imagination as actually, in the outcome, to unseat his reason. In despair lest his daughter should be reft from him, he attempts impulsively, but unsuccessfully, to kill her. Now, at last, there can remain no doubt of his insanity. His sentimental old nurse wheedles him into donning a straight-jacket, in which she suddenly incarcerates him. He raves for some time in impotent subjection, and then dies suddenly of apoplexy. Liberated from opposition by this tragic accident, the utterly unfeeling *Laura* assumes dominion over her daughter's future.

This study of incipient insanity, written by a man who more than once has himself hovered on the verge of madness, is of course a morbid and unhealthy work, but it allures the contemplating mind with a diabolical fascination. It is the work of a misogynist whose hatred of women has, for the moment, stimulated his mind to the creation of a female fiend unprecedented in the imaginings of any of his predecessors in the theatre of the world. Whether the American spectator may like it or not, here is a work of arresting and appalling power.

At the Berkeley Theatre it was adequately, but not greatly, acted by Mr. Warner Oland and Miss Rosalind Ivan. This performance, though scarcely satisfactory, at least served to awaken active interest in the dark imaginings of the greatest enemy of women that the last half-century has disclosed. After the run of "The Father," other of August Strindberg's most notable plays, "The Stronger," "Julie" and "The Outlaw" will be presented at the Berkeley Theatre.

Florence Reed, Walter Whiteside and Florence Fisher in the first act of "The Typhoon," now at the Hudson Theatre. The play treats of the tragedy arising from the conflict in a Japanese between love and patriotism

Blanche Duffield, the prima donna of Baron Trenck, gowned in the pannier mode of 1759 as worn at Vienna

WHAT THEY READ

What Our American Novelists are Doing To-day and What We May Expect of Them To-morrow — Books of Poetry

NEARLY every popular novelist, English or American, who was ten years before the public, has given his measure pretty definitely. Perhaps nobody expects of Mr. Kipling, or Mr. Barrie, Mr. Wells or Mr. Hewlett, anything greater than the best that these men have already done. Mr. Galsworthy is still a problem, Arnold Bennett is a reasonable hope, and Joseph Conrad turns to new fields with no diminution of creative power, so that we may yet have from these men something larger than their most brilliant productions of the past. Hardly one of the younger men of to-day reached his zenith as late as his predecessors of the last generation—Thackeray, Dickens, Trollope, George Eliot, Meredith, Hardy. Even Robert Louis Stevenson, who died comparatively young, left unfinished a book of greater power than any of his earlier writings. Not one of the living English novelists has to his credit as many complete novels of high quality as were given us in the course of twenty or twenty-five years by their immediate predecessors, and nobody acquainted with the novels of to-day and those of a generation ago expects really great things of the most popular men now writing in England.

PROMISES UNFULFILLED

What is true of English novelists is even truer of our own. Mr. Howells has behind him forty years of almost even achievement, and Mr. James, a like period of unflagging productive energy. Neither of these veterans is really popular, but both have produced a prodigious amount of work that their habitual readers vastly enjoy. On the whole, we know just what to expect of our younger men, and it is nothing really great. Jack London, the most brilliant of the younger group, did his best work in his first ten years, and is now hardly older than the novelists of the last generation were when they began to have success and recognition, except, indeed, Dickens, who was almost a youthful prodigy.

"The House of Pride" (The Macmillan Company, $1.20 net), which is the title of Mr. London's latest volume, is a collection of stories, the fruit of his recent visit to the Sandwich Islands. These stories have the author's native characteristics, but they show no advance in art over many of his earlier stories, though they do indicate some shifting of his point of view. Out of the story of the famous Ah Fong family and the marriages of the richly endowed daughters, Mr. London has wrought a characteristic tale, "Ah Chun," in his descriptive and reflective rather than in his dramatic manner. The story that gives title to the volume is brilliantly done, but this, too, is almost without movement. In fact, the volume, in spite of charm and interest, and of the author's vigorous, unconventional style, gives the impression of being a lazy man's performance, of story telling by one who trusted to the unusualness of setting and local color for his effects rather than to his creative gift. When a man does this, the chances are that his gift is on the wane.

THE LURE OF THE FOOTLIGHTS

Richard Harding Davis, like Hamlin Garland, has been turned aside from the novel and the short story by the temptation of the stage. Both have been much longer before the American public than Jack London and others of the men now most popular, and both gave their measure early. Mr. Davis has never redeemed his implied promise of a novel to follow up his lively and dramatic story of the American soldier of fortune in Spanish-America, and Mr. Garland evidently writes his fiction now-a-days with one eye to its availability for dramatization. It would be a surprise to the American public should either man produce a considerable novel on any large plan, though there was a time when it seemed that both might do just that thing. Mr. Garland was early in the field with his tales of the West, but he has found almost a score of competitors, some of whom are fully his equals in depicting the life of the plains or the mountains.

All who know American novels from Cooper to the men of to-day must realize that the average of native fiction is far higher now than ever before. The second and third rate books of forty, fifty, sixty years ago are unreadable, artificial, crude, weak. Ten workmanlike productions are turned out to-day for one of forty years ago. In every part of the land men and women are striving to present in the form of fiction the life they know. There is much extremely crude work, and most novelists of the day are suffering from the commercial eagerness of publishers to market new books by fairly successful writers, but the future is full of promise, the present of vigor. Henry Sydnor Harrison, whose brilliant "Queed" has proved that perilous thing, a "best seller," will be under the usual temptation to produce too rapidly. His strongest quality in "Queed" was his humorous and resilient style, notably free from any trace of effort. If he can preserve that rare quality and get his feet well planted on the ground, he may do something far better than this, but he can draw handsome royalties with something far worse.

THE PROMISE OF THE FUTURE

Two American women have recently done surprisingly able work in fiction, Mary Johnston and Mrs. Watts of Cincinnati. Certainly nothing in Miss Johnston's vastly successful books of ten and fifteen years ago justified the expectation that she could produce so large a work as "The Long Roll," but that book places her in the class of American novelists who may be supposed not yet to have given us their full measure. As to Mrs. Watts, of her three books the first attracted little attention, the third was perhaps a little disappointing, but the second, "Nathan Burke," in spite of its structural defects, proved her to have some gifts unapproached by most of her contemporaries. Nobody who has read "The Long Roll" and "Nathan Burke" with the attention they deserve can help awaiting with lively interest another book from the hand of either lady. Miss Johnston is near enough to the reconstruction period in Virginia to give us an epic story on that subject, and Mrs. Watts ought to do us a fine novel of life in Ohio during the Civil War.

NOVELS FOR THE TRAVELER'S TRUNK

JOHN RAWN, PROMINENT CITIZEN, by EMERSON HOUGH, is the picture of a colossal egotist whom Mr. Hough presents to the reader as the type of the largely successful man of business distinguished by the prehensile and monopolistic instinct. Rawn steals another man's idea, and by means of the prospects that he dangles before a group of financiers, becomes immensely rich. Beyond all that he has won, however, lies the almost infinite possibility of power and wealth held forth by the stupendous invention of which he has become master. This man has but one passion, the acquisition of wealth and the power that goes with it. He gives his faithful wife a million dollars and gets a divorce because she cannot rise to the hights to which he aspires. He sets his second wife to trap by any means she will the man who holds his secret and who he fears may betray it to others, though his intent is far different. That man is his own son-in-law, whose wife he has called from her own home to preside over his in the interval between his divorce and re-marriage. In the end, the egotist, on the brink of ruin, is saved by the wife whom he has discarded. Mr. Hough's mistake, as most readers will think, lies in the seeming assumption that a dull and timid man, guided by pure egotism and undeterred by scruples, could by pure good luck in middle life manage to make himself a potential multi-millionaire and a person to be reckoned with in the financial world. This initial mistake has not prevented the author from making a book of marked interest and impressive episodes. In style and construction the book is crude, far cruder, indeed, than the author's earlier works. The novel is dedicated to Woodrow Wilson, as "one of the leaders in America's third war of independence." (Indianapolis: The Bobbs-Merrill Company, $1.25 net.)

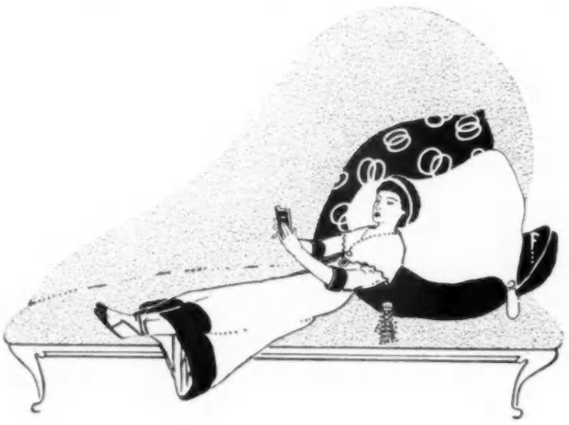
JOSEPH IN JEOPARDY, by FRANK DANBY, is a variant upon the author's usual theme—rather naked and approximately human passions. She made amends in "The Heart of a Child" for its immediate predecessor, "The Sphinx's Doctor," one of the most nauseating books issued from the English press in a decade. The glimpse of pristine purity which the author had caught, nobody knows how, and embodied in the slum girl heroine of "The Heart of a Child," has not since deserted her, and she has now endeavored to show the related thing in the opposite sex, creating at the same time a type of loyal and modest woman somewhat rare in the fiction of the author's school. One can not help feeling all the while, however, that she writes at a singular disadvantage in this curious attempt to depict a modern Joseph, and that she takes far greater delight in the wiles of the temptress and the scenes of temptation than in the triumph of virtue. Much of the tale is brilliantly done, and the self-advertising London tradesman is excellent. Fanny is driven a little too far into sheer diabolism, and the sordid baseness of the aristocrats would satisfy the wildest of anarchists. It would be wholesome for the author's own soul and good for her readers could she do again so idyllic a thing as "The Heart of a Child," but her own mind seems to have some such deep stain as she ascribes to the Margaret Lemon of this new story. (New York: The Macmillan Company, $1.35 net.)

THE HEART OF LIFE, by PIERRE DE COULEVAIN, is another of the popular French writer's curious bits of semi-fiction, this time translated, and extremely well translated, by Alys Hallard. The clever lady who is so fond of studying her European and American neighbors, now makes an international marriage, German-French, the heart of her story. The marriage is interrupted very shortly by divorce, and the young woman of the tale, who had seemed at first introduction a creature peculiarly made for wifehood and motherhood, openly and cynically rejoices in her release. The rest of a very long book is occupied in reuniting the divided pair. This process carries the reader to many parts of France and Switzerland and affords Pierre de Coulevain her favorite opportunity for comment and character study. It is to be owned, however, that the accustomed minuteness of the author seems somewhat exaggerated in this book, and too often goes beyond the border of tedium. (New York: E. P. Dutton & Co., $1.50.)

A CHILD'S JOURNEY WITH DICKENS, by KATE DOUGLAS WIGGIN, is a true story of the living author's childhood. On a railway journey from Maine to Boston she occupied a seat with Dickens, whose books she had read, but whose reading she had missed, and they fell into a conversation delightfully naïve on the child's part. Mrs. Wiggin has made a good deal of a small matter, but she is not tedious, and her little tale will interest all lovers of Dickens. There are interesting portraits of Dickens and of his childish interlocutor. (Boston and New York: Houghton-Mifflin Company, 50 cents net.)

A HOOSIER CHRONICLE, by MEREDITH NICHOLSON, is a much more considerable undertaking than anything else that the author has given us. He attempts here to tell a story of modern political and social life in Indiana. The book has a somewhat conventional plot, involving the mystery of a girl's fatherhood, and an epic variety of characters, most of whom are well indicated. The local color is sufficiently insisted upon, and the dialogue is much of the time natural, though now and then a trifle stilted. Considered as a whole, the value of the book lies rather in its truth

(*Continued on page 68*)



NEW JEWELS *for* OLD

How the Triumphs of Tecla Have Revolutionized the Modern Jeweler's Art

Through the Achievements of this Magician the Woman of Moderate Means can Satisfy her Passion for Personal Adornment

THE passion for personal adornment is as old as mankind, as widespread as the furthest boundaries of the world.

In every corner of the globe, from the centers of the continents to the islands of the sea, woman dreams of Aladdin's Cave. Whether she furnishes it with cowries, corals or diamonds depends upon her wealth and upon how deeply she has bitten into the fruit of the tree of knowledge.

The love of ornaments is, of course, by no means confined to the fair sex. In the Orient, masculine delight in the ownership of precious stones is naked and unashamed. In the Occident it finds subtler satisfaction in making the gem of worth pay tribute to feminine charm.

Here in the Western world we dedicate the sapphire to those whose glances are the inspiration of its own mysterious hue; the splendor of the pearl lends the final note of perfection to youth and beauty; the diamond — but imagination fails at the spectacle of our civilization without the diamond! Imagine a night at the Opera, were diamonds absent. Picture any splendid formality to which women came minus their diamonds — and you will confess that pictorially it would have as much sparkle as dead champagne.

The pity of it is that there have never been enough perfect gems to go around.

There are by no means enough diamonds, sapphires, rubies, emeralds, and pearls to permit a full realization of their decorative value. In a word, their rarity prevents our complete realization of their beauty.

In bestowing the treasures of Aladdin's Cave, Dame Nature deals with a niggard hand. From the Valley of Diamonds with its inexhaustible riches no man before Sinbad ever returned alive. A necklet of matched emeralds, a rope of pearls without a flaw or blemish — even the all powerful millionaire will often find them beyond his power to buy.

Tecla pearl and real diamonds

But the parsimony of Nature has proved a spur to man's endeavor. While fortune-hunters have sought in every corner of the earth for the entrance to the treasure house, the modern alchemist has been quietly forging the key that unlocks its door.

Nowadays the woman who loves precious stones has but to breathe the magic name of "Tecla," and the door of the cavern flies open to disclose the most coveted treasures in the world.

How Tecla Gems are Produced

WHEN for the first time you behold a piece of jewelry from the Tecla *atelier* you incline to the belief that the reproductions of natural stones are the product of black art. Nothing could be less true. There is no mystery in the way Tecla gems are made. They are the result of a scientific process which is by no means difficult to understand.

Think for a moment how Nature produces her own handiwork. Would she make a ruby? The volcano is her furnace, the cranny in the rock is her crucible, the weight of the mountains is her way of applying the immense pressure in which the precious stone is born. So, when the human artificer parallels in his own laboratory the crude instruments of Nature he produces results that are virtually identical with her own.

The productions of Tecla are pure in color, full of fire, lustrous, and able to stand comparison with the finest of earth-born stones. Tecla gems lack only rarity to make them among the most priceless of possessions. If a tidal-wave of ignorance were to overwhelm mankind, sweeping away the crystallized knowledge of the past century, Tecla gems would be as highly treasured as pearls from the Indies, rubies that have passed down the road to Mandalay, emeralds from Egypt, and sapphires from Siam.

Just as Tecla jewels cannot be made without modern scientific knowledge, neither can they be distinguished from natural stones in color, weight and fire.

We have seen that Tecla rubies, sapphires and emeralds are made with instruments that parallel closely the gigantic apparatus of Nature. Tecla pearls are likewise made in a manner reminiscent of the growth of the natural pearl in the interior of an oyster. Upon a central core is deposited layer after layer of a material having the sheen of the natural pearl. When the process is complete we have a gem that is altogether worthy of the finest setting that can be made. When one has once known Tecla pearls prejudice can no longer exist.

The Modern Renaissance in Jewelry

A DECADE or two ago, the jeweler's craft was rapidly retracing its steps towards barbaric standards! In mid-Victorian days ladies in crinoline bedecked themselves in monstrous heirlooms the chief claim of which was weight and monetary value. Some of these ornaments are pathetically ludicrous as we lift them for a moment from the very bottom of the family jewel chest.

Fortunately, the end of the nineteenth century saw a renaissance of the jewel maker's art. New brooms were sweeping clean the remaining Victorian debris. The designer of jewelry was beginning to see in his task an opportunity to express his individuality as an artist.

Rather curiously, this era of advancing standards was due to the increased production of diamonds. Cecil Rhodes had turned South Africa into a veritable Golconda. Every steamer from Cape Town bore its quota of diamonds to the waiting jewelers of Europe. And as diamonds lost their pride of place, they became available for more general use in jeweled ornaments. The designer drew with a freer hand — the craftsman no longer was pinched by the scarcity of materials. Generally speaking, jewelers drew a long breath and set to work with new enthusiasm.

Tecla's Share in the New Era

THESE facts are especially interesting as they bear upon the activities of the Tecla *atelier*. All diamonds used by Tecla are genuine — for while the modern chemist has already succeeded in producing diamonds, they are still too small for all practical purposes. Happily, the supply of natural diamonds is ample, and since the Tecla establishment can produce a sufficient number of rubies, emeralds, sapphires and pearls, their artists have unlimited materials at hand.

ALCHEMY'S TRIUMPH
Birth of a ruby in Tecla's atelier at Paris

The modern jeweler avoids altogether the forms of half a century ago. His aim always is to produce a beautiful work of art, not merely to place an expensive stone in an expensive setting. He is just as much an artist as his confrère who works with paint and brush.

Since before the evolution of Tecla gems the really precious stones, princes of the mineral world, were not available in ample quantities, the earlier disciples of the new school turned to the less valuable stones. Here they encountered a serious difficulty. After all, though garnets and peridots and moonstones have a charm of their own, they lack the incomparable beauty, color and life of the true gems. It was evident that a sufficient supply of the rarer stones must be procured to make the cost of the finished product not prohibitive. This lessening

JEWELS IN THE ROUGH
"Boules" of newly manufactured Tecla Rubies

of cost has been virtually accomplished through the advent of Tecla.

While considering cheapness, however, remember that this word is used only in a comparative sense. Even since Kimberley began to send out diamonds on an undreamed of scale, their cost has not yet sunk to the cost of paste! Nor can Tecla gems be bought for the price of glass beads. For instance, a natural ruby of one carat costs perhaps $250, while a Tecla ruby of the same weight and color costs approximately $12. Though Tecla gems are comparatively inexpensive when contrasted with natural stones, they are made by a most costly process and are not produced and sold *ad libitum*.

The connoisseur of jewels, especially he who has followed the advance made by twentieth century jewelers, realizes that the Tecla achievements in gem-making and gem-setting are serious contributions to the works of art produced in our age.

The New Aladdin's Cave

THE present feeling for *bijouterie* is as clearly reflected in the surroundings where it is sold as in the jewelry itself.

Time was when the power of contrast played an important part in the traffic of precious stones. Gems changed hands in the somber and mysterious shadows of the Eastern bazaars. Men dreamed of diamonds and rubies hidden away in some fabulous mountain fastness, where the traveler might find them with the aid of his attendant génie.

Even in the life of to-day we have the example of Abdul Hamid, deposed Sultan of Turkey. When his sentence of exile came to him, Abdul the Damned stole away silently to the crypts beneath his seraglio. There amid his jewel chests he found solace in caressing for the last time the superb gems on which he permitted no eyes to rest but his own.

We of the twentieth century find our Caves of Aladdin in the principal cities at home and abroad. There are Tecla *salons* at 398 Fifth Avenue, New York; at 7 Old Bond Street, London; at 10 Rue de la Paix, Paris, at 2 Karnthnerstrasse, Vienna; at 16 Avenue, Messena, Nice; and at 15, Unter den Linden, Berlin. Furthermore, agencies at 16th and Walnut Streets, Philadelphia; F and 11th Streets, Washington; and 621 Locust Street, St. Louis, permit the complete collection of Tecla *bijouterie* to be inspected.

The homes of Tecla gems are decorated with a rare and beautiful uniformity. The exteriors are designed in the style of Louis Seize. Inside, one finds pale gray walls and floor coverings, and furniture of Italian walnut.

Nothing of this suggests the treasure house of romance. Yet it is precisely the environment in which you would expect to be shown the *chefs-d'ocuvre* of the modern jeweler. The Tecla establishments prove that the perfect ornament needs no mysterious surroundings to set off its beauty.

Here in the Fifth Avenue *salon* the woman of fashion may inspect the Tecla collection at her leisure — here she may spend one hour or twenty in contemplating the latest triumphs of ornamentative art.

How to Judge Jewelry

PARIS still leads the world in the production of *joaillerie*. There the renaissance of the art began, and there you will still find the foremost artists and craftsmen. Among them all are few who can equal, none who can surpass, the employees of Tecla. Take any specimen of their handiwork and test it by those cardinal principles to which the perfect piece of jewelry should conform.

Perfection of execution? How better can this quality be illustrated than by the pendant where a fabric of real diamonds brings out the imperial luster of a Tecla pearl. Here both diamonds and pearls receive their full value. The entire effect of the ornament is to emphasize the skill of its construction.

Sobriety of design? Seek no further than the ring in which a Tecla

Tecla pearls combined with real diamonds

The exterior of each Tecla establishment is decorated in the style of Louis XVI

sapphire is encircled by a double row of genuine diamonds.

Sureness of intention? See how brilliantly this is revealed in the two stick pins illustrated on page 50 — each of which shows a novel combination of Tecla gems set off with real diamonds.

Decorative instinct? Here it is scarcely fair to give an individual example, since this instinct breathes so strongly in every Tecla production. Every piece of this jewelry proves itself durable and serviceable in actual wear.

The Artist and His Individuality

IN the perfect work of art one looks for imagination, inspiration, individuality. It is absurd, some might say, to seek imagination as expressed in the arrangement of an emerald, a few diamonds and a hoop of platinum — or to fancy that inspiration can lurk in a pendant of rubies, or a ring of diamonds and sapphires. But the utter fallacy of this idea is apparent after a visit to the Tecla *salon*. Here we have stones that seem literally aglow, set in a mounting that appears to speak. One knows as he surveys these objects that the very soul of the designer went into them.

In the Tecla *atelier* artist and craftsman ask to be judged by the highest standards. If you are observant, you will notice one striking fact about their productions. No two are alike.

This has been provided for because no artist, be he jeweler, painter or sculptor, can avoid the destructive results of making replicas of his achievements. When he ceases to be a creator and becomes a mere copyist his work deteriorates. And because no two Tecla pieces are identical, the purchaser is certain both that her ornament is a work of original inspiration and that it will not be copied or found elsewhere.

Duplication of Heirlooms

THOSE who number among their possessions jewelry of high intrinsic value or great historical interest often call upon Tecla to duplicate these treasured belongings. So admirably do the Tecla artificers execute this work that their reproductions will deceive even the owner unless the original has been privately marked. The possessor of a famous necklet of matched pearls can wear her Tecla duplicate without the slightest fear that anyone will suspect the original is locked away in her safe-deposit box. Meanwhile her mind is free from the strain of keeping constant guard over her costly *collier*.

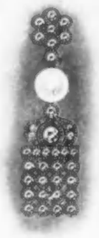
As already mentioned, however, these reproductions are only made to special order, and the Tecla artists are particularly enjoined never to repeat their original productions.

How Jewels Follow the Mode

THERE is still another point that will strongly commend Tecla jewelry to those who follow the mode. Fashions in gems change almost as rapidly as fashions in dress. If the limited supply of natural gems were alone available, the woman who wished to keep pace with every change would need the purse of Croesus. Only a year or two ago opals were in chief demand. This season emeralds received the *cachet* of fashionable approval, and it cannot be long before the sapphire or the ruby will have its turn of favor.

But the unfortunate rarity of all really fine natural stones means that many a lover of jewels, seeing the drift of fashion set relentlessly away from the particular gems she owns, has been left hopelessly behind the mode. In the past she has been forced either to endure the situation as best she might, or to pay a visit to the jewel market and exchange her unfashionable stones for a set of the new favorites. This latter plan might be endurable were it not for the fact that at least 40 per cent. of the value must inevitably be lost on the exchange.

A visit to Tecla solves the problem. The 40 per cent. which would otherwise be lost will provide handsomely for the desired new jewels, while the old set can meanwhile repose peacefully in its owner's jewel casket till the turn of fashion's wheel brings it once more into favor.



The possibility of obtaining Tecla creations means, indeed, that the money which would otherwise purchase only one set of stones will to-day purchase two or three. Without undue extravagance, the woman of moderate means may now possess the most beautiful gems and so be equipped for every transformation of that eternal kaleidoscope, the fashions.

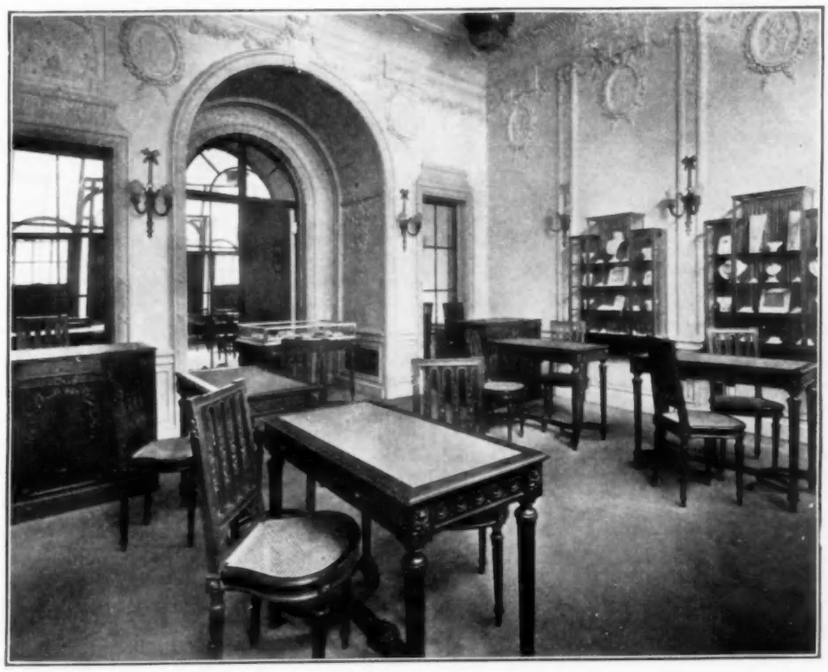
The Real Triumphs of Tecla

EVERY new discovery from the graves of bygone ages strengthens us in our belief that jewels have held their undisputed pride of place since the very dawning of the world. And the love of them burns as brightly in the woman we meet to-day on the Avenue as it did in those five Egyptian princesses whose jewelry, buried with them at Dahshur more than forty centuries ago, has recently been found intact in their tomb.

Contemplating these wonderful Egyptian ornaments — the one product of art that has escaped unscathed from the dust of four thousand years — we cannot help realizing that jewelry is the one human art that strikes nearest to immortality.

When the New Zealander sets foot on the ruins of London Bridge, or surveys the tumbled plains that once were San Francisco and New York, the jewelry that is now being made by the modern masters of the craft will perhaps be the only thing left to teach him the chief artistic achievement of our age.

The triumphs of Tecla are therefore very much more than mere achievements of the chemist, even though by his alchemy he transmutes a pinch of alumine and other inexpensive material into a ruby fit for the ransom of a Queen. The gems made by these greatest of latter-day magicians will defy the passage of time, and will be as flawless and as beautiful forty centuries hence as on the morning you buy them. Even so, they would be infinitely less valuable and less desirable were the finest arts of the jeweler not applied to them. The real triumphs of Tecla, therefore, are those exquisitely wrought creations found in their *salons* by those who are wise enough to look for them.



The interiors of the Tecla salons are in pale gray with Italian walnut furniture.

VOGUE

PATTERN DEPARTMENT

MODELS THAT HAVE SURVIVED

NO theatrical manager ever dares to predict that any untried play will be a success. He is forced to await the verdict of his audiences—a verdict that can never be accurately foreseen.

SO it is with the fashions. There is no mystery in the way the styles are launched, though there may be mystery and to spare in the way they are evolved. We suspect that when Poiret and Paquin and Worth hold their Spring and Autumn openings they are absolutely unable to predict which models will succeed. Like their brother impresarios of the theatre and opera, they must meekly await the verdict of their public.

SINCE they are unable to read the future, the great designers prepare many more models than they expect will be approved. Exhibiting these models at the openings, they watch events and trim their sails to the breeze of public opinion.

ALL the models presented on this page were exhibited in Paris at the Spring openings. Quite possibly they were not the most popular at the very outset.

BUT these are the models that have survived! Published here in VOGUE PATTERN form, they represent the finally accepted styles of the season.

TO the woman who likes to spend her money wisely, an understanding of this fact is a great help to economy. For she can wait until after the *"Sturm und Drang"* of the first few weeks of the openings. Then, in the calm of the later season, she can choose what models she pleases from the fashions that have survived.

THE VOGUE PATTERNS on this page are another chapter in the endless volume entitled "The Survival of the Fittest."

Orders for VOGUE Patterns should be addressed:

VOGUE PATTERN DEPARTMENT

443 Fourth Avenue, New York

2103/10—*Waist or skirt, 50 cents*

2101/10—*Price, $1*

2107/10—*Waist or skirt, 50 cents*

2120/10—*Waist or skirt, 50 cents*

1821/10—*Coat or skirt, 50 cents*

Patterns Nos. 2103/10, 2107/10 and 1821/10 are cut in sizes 34, 36, 38 and 40 bust measure and 22, 24, 26 and 28 waist measure

2108/10—*Price, 50 cents*

Patterns Nos. 2120/10 and 1968/10 are cut in sizes 34 to 40 bust and 22 to 28 waist. Nos. 2108/10 and 2101/10 are cut in sizes 34 to 40 bust

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"Onyx" Hosiery

TRADE GUARANTEED ONYX REGISTERED MARK

Silk

Women's Pure Thread Silk Hosiery in black and all colors unequalled for CHARACTER, QUALITY and INTEGRITY at $1.00, $1.50 and $2.00 per pair

Sold at the leading shops. If your dealer cannot supply you, we will direct you to the nearest one, or send postpaid any number desired. Write to Department 1

Wholesale Distributors

Lord & Taylor

New York

What To See — Paris

One of the most intime and delightful glimpses of a French woman's life may be had at her modiste's where she chooses the hats that are to make her daily promenades in the Bois, her luncheons and receptions and teas, a succession of small triumphs.

Chez Marcelle Demay

In these beautiful Salons at 11 Rue Royale, the American woman abroad will discover some of the secrets of the Parisienne's chic, in the chapeaux elegants which are designed with the most careful attention to express the individual charm of the woman who is to wear them.

Marcelle Demay is represented in America exclusively by the John Wanamaker Stores, where the weekly arrival of original models from the Rue Royale presents the new fashions of Paris as they appear.

In Getting Ready To Go

There are a hundred and one things needed to make the trip a pleasure. The right traveling suit, top coat, hat, — which make the American abroad the conspicuously well-dressed woman she is—are here in the Store of Specialty Shops — in many cases but just landed from Paris. And almost as important is

The Trunk Which Fears No Porter's Knocks

The Vuitton, not only lasts a lifetime but is the trunk of convenience and distinction. Sold exclusively by John Wanamaker.

To know what French women are now wearing at the Spring Races in Paris, write for our Paris magazine of fashion, "La dernière heure à Paris."

John Wanamaker

New York

What To See — London

At least one thing in London, despite English conservatism and constancy, is in a state of perpetual change—the fashions for gentlemen's wear.

Savile Row and the other birthplaces of the new styles, are as interesting to voyageurs as any sights of the city, and every man who wishes distinction and individuality in his apparel will study them as "guide books."

The Burlington Arcade

The Burlington Arcade of the Wanamaker Store, which contains exclusive English importations, is the London of New York.

It will be visited before going abroad by men who wish to land in London in the latest correct fashions. And it will be visited again on returning from the trip "to get the things I saw over there, and cannot find anywhere else."

New Englishery for Men

A large collection of new Englishery for men has lately been received bearing the name Redleaf, which is the distinctive mark of English goods imported exclusively by the Wanamaker Store.

Redleaf hand-loom Spitalfields silks for neckwear.

Redleaf silk bandannas and handkerchiefs in the latest shades.

Redleaf custom shirtings.

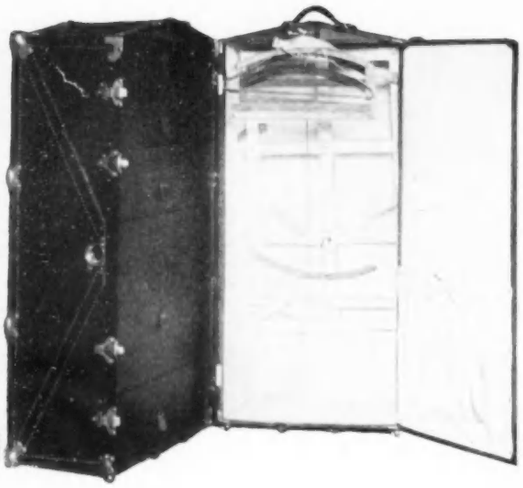
Redleaf dressing gowns.

Redleaf blazers and steamer rugs.

Redleaf top-coats, hats, caps, half-hose and collars and underwear.

John Wanamaker

New York



Also made in Pony and Steamer Sizes

The Secret of Unwrinkled Clothes at Journey's End

A FULL line of these celebrated P. & S. Wardrobe Trunks now awaits your inspection at our New York Show Rooms. We suggest that you call.

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ANSWERS TO CORRESPONDENTS

VOGUE stands ready to fill the rôle of an authoritative, friendly, cultivated adviser, always at your service. Any reader can obtain from this department an answer to any question on dress, etiquette, social conventions, schools, smart equipments, entertaining and purchasing, by complying with the following rules:

(1) Addresses of where to purchase any article will be sent by mail without charge and as promptly as possible, provided that a self-addressed stamped envelope accompanies request.

(2) Answers to questions of limited length and unlimited as to time of answer, will be published in VOGUE at its convenience without charge.

(3) Ten-day questions. Answers sent by mail within ten days after receipt. Fee, 25 cents for each question.

(4) Confidential questions. Answers sent by mail within six days after receipt. These answers will not be published without permission. Fee, $2.

(A) The right to decline to answer is in all cases reserved to VOGUE.

(B) The writer's full name and address must accompany all questions asked of VOGUE.

(C) Self-addressed and stamped envelope must accompany all questions which are to receive answers by mail.

(D) Correspondents will please write on one side of their letter paper only.

TO MRS. C. M. A.

I SHOULD be glad to know the exact duties of a lady's maid.

Ans.—A lady's maid should be primarily a well-mannered, respectable-looking young woman, a tolerably good dressmaker and an excellent hairdresser. Her first morning duty is usually to dress her mistress, though ladies differ much in their toilet arrangements. She draws her mistress's bath, and after the latter has bathed and is dressed, she must examine the wardrobe, put away everything left about the room, and shake or iron out tumbled dresses. She then sits in the sewing room, but must be in readiness to answer her mistress's bell, and to dress her for a walk, drive, or ride, having everything ready, with boots, gloves, etc., in perfect order. During the day, when not in actual attendance, she will have to mend and probably wash and iron fine lace, handkerchiefs, etc. Different mistresses have different needs, and make different demands upon maids.

Once a week the lady's maid will have to send her mistress's linen to the wash. She should look over the clothes and mend everything that requires a stitch before sending it, make two lists, one in a book for the laundress and one in a book to be kept at home. When the clothes return from the wash, the maid should compare them with the list, examine the marks to see that they have not been changed, sew on any buttons, and set aside any badly washed or ironed garments.

For the dinner toilette she should have everything prepared and at hand. As soon as the toilette is made and her mistress has left the room, she should examine the dress just removed, brush it if it is a cloth, shake and wipe it if it is a silk or any light material. Silk dresses should be wiped with a soft piece of merino or very fine flannel. If anything needs mending, it should be done at once. Everything should be aired, cleaned and put away—either folded or hung in the wardrobe.

The mistress's bedroom must be ready for her at the usual hour of her retiring for the night. It is the maid's duty to undress her, and remain in attendance until dismissed.

A respectful manner is necessary in a lady's maid. She is not to keep her seat while her mistress is speaking to her, unless she is asked to, and she is to rise when her mistress enters the room. A good deal of sitting up at night is sometimes required of her, therefore she must strive to get what rest she can, and good-temperedly support any inevitable fatigue. A cheerful, kindly performance of her duties, and deference, obedience, industry and strict honesty will be apt to secure for her a friend in her mistress and a happy home under all ordinary circumstances. A sewing room should be set aside for the use of the lady's maid. The duties of a maid are the same at home or in a hotel, and she eats in the servants' hall with the other servants. She is expected to be on duty any time she is needed; there are no special times for her to be on and off duty. Of course, she is given enough time of her own to keep her from getting over-tired.

A lady's maid is not expected to be a companion, though there are a few rare cases where these services have been successfully combined.

TO MRS. H. L. W.

Will you kindly tell me what is the correct dress for the groom and best man at an afternoon house wedding in June?

Ans.—The correct dress for the groom and best man at an afternoon house wedding in June is the same as for a city winter wedding, but with a light summer-weight morning coat. Occasionally, if a house wedding is very informal and only the family and intimate friends are invited, blue serge coats and white trousers may be worn, but we think the best style is the regulation afternoon dress, consisting of a morning coat, striped trousers, patent leather low shoes, white wing collar, a narrow strip of piqué in the waistcoat, gray four-in-hand tie and gray gloves. If there are to be any ushers, they should be dressed in the same manner as the groom and best man.

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Children's shoes on correct lasts for health and comfort. A full stock is maintained throughout the year, insuring perfect fitting and the widest choice in models and materials

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Will not a hand made powder of France—a caressing, velvety substance of unrivalled delicacy—appeal to this same discriminating class of women.

Contrasted with most powders, LA CARESSE is like delicate platinum filigree compared with a crude silver copy. It was first brought to America by a woman who discovered it in the château country of France, where it was being made for a small clientele by an exclusive perfumer.

The wonderfully delicate appeal of LA CARESSE made an instant impression—as it has with every American woman who has ever used it after the bath.

LA CARESSE has the breath of delicate blossoms. Perhaps the lily—perhaps the rose—perhaps the anemone. Which, you can never tell.

It is a caresse, a soft zephyr from the gardens of France originally intended for some dainty Princess whose person and linens and laces were guarded from every offending breeze.

LA CARESSE has that sweet, feminine personality which every woman prizes. Every package bears the maker's guarantee in the shape of his private seal.

A six ounce box will be sent by express prepaid for $2—or it may be found at the following New York shops.

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Brooklyn: Fred'k Loeser & Co.
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A LIBERAL sample of LA CARESSE will be mailed post free to any reader of VOGUE on request.

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New York City

OVERHEAD AND UNDERFOOT

The Popularity of the Low Shoe Demands an Infinite Variety in Buckles, Finish and Materials—Parasols are Bent and Bowed into Eccentric Shapes

ONLY the coldest weather or the most ankle-taxing sport will oblige the American woman to give up the low shoe, and with the arrival of summer the pump and the slipper in limitless variety again reign supreme.

THE BUCKLE ASSORTMENT

The prevailing eighteenth century fashions in costume have suggested the substitution of buckles for bows, and what an assortment there is! Silver and steel, large and square, are the preferred style for street wear, and the silver, especially when etched or engraved, are very handsome. Kid buckles of the same leather as the shoe appear on the heavier walking pumps.

In evening slippers, a greater latitude in design is possible. Scintillating rhinestones lead in favor, for they show up attractively on most materials. The pretty bronze slipper, which can be worn appropriately with so many gowns, usually has a square or oval buckle made of graduated bronze beads.

Only on the white buckskin or canvas shoe is seen the flat pump bow of grosgrain ribbon, but even here the self buckle has a marked preference.

THE NEWEST PUMPS

For smart and enduring service for tailored street wear, the tan calfskin pump cannot be excelled. The good-looking model shown at the bottom of the group is well-built and finished after the latest mode with a leather-covered buckle. Another excellent walking pump is the one made of black calfskin illustrated at the top of the group. It has a shield-like tongue and a leather-covered buckle outlined with a rim-edge of gold, silver or gun-metal.

The black calfskin pump at the top of the group makes a smart walking shoe

Novelty pump of black and white corded silk for out-of-town summer wear

On the left is a gray satin evening slipper, steel-buckled

The tan pump holds undisputed sway for serviceability

The penchant for black and white effects in costume accessories is in no-wise abated and has now invaded footwear. An ultra-smart walking pump designed in black and white corded silk is sketched on the right. This novelty slipper is really not for the city streets, but, worn out of town, with a costume of silk or with the colored linen frock, it is exceptionally chic. This style is made up in other color combinations, but black and white is decidedly in better taste.

A handsome evening slipper of silvery gray satin with a large, shield-shaped buckle of cut steel is shown in the sketch at the top of the group. This slipper is built on graceful lines arching well under the instep. The steel buckle, which cleverly gives a short vamp effect and is charming in its designing, harmonizes perfectly with the gray satin. These models of the slipper and pumps are from Thayer, McNeil and Hodgkins.

The parasols shown at the bottom of the page are in the latest accepted dome shapes. The materials, though lovely both alone and in combination, are of secondary importance when compared with the frames. These are the work of artists and are frequently composed of two or three frames, twisted and bent into eccentric shapes. The coverings are much more elaborate than usual. Not only are brazenly contrasting colors daringly combined and oddly arranged to form trimmings, but the materials themselves are cut, tucked, fluted, shirred, ruched, and ruffled most extravagantly. The parasols illustrated here are from Follmer Clogg and Company.

Like a rose of Brobdingnag is this mass of scalloped ruffles made of rose taffeta

Cedar-green satin, canopy parasol embroidered in oriental colors and fringed in green

Unusually shaped white satin parasol, banded with striped satin and edged with black velvet

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EXCEPTIONALLY MODISH
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It's a correct copy of a smart foreign model for debutante or matron—back, front and sleeves exquisitely trimmed with linen Cluny lace, Venise design, cluster tucks around bodice; 6 in. band of linen Cluny encircling entire hem. All sizes, 14 to 44. Ordinarily $12.00.

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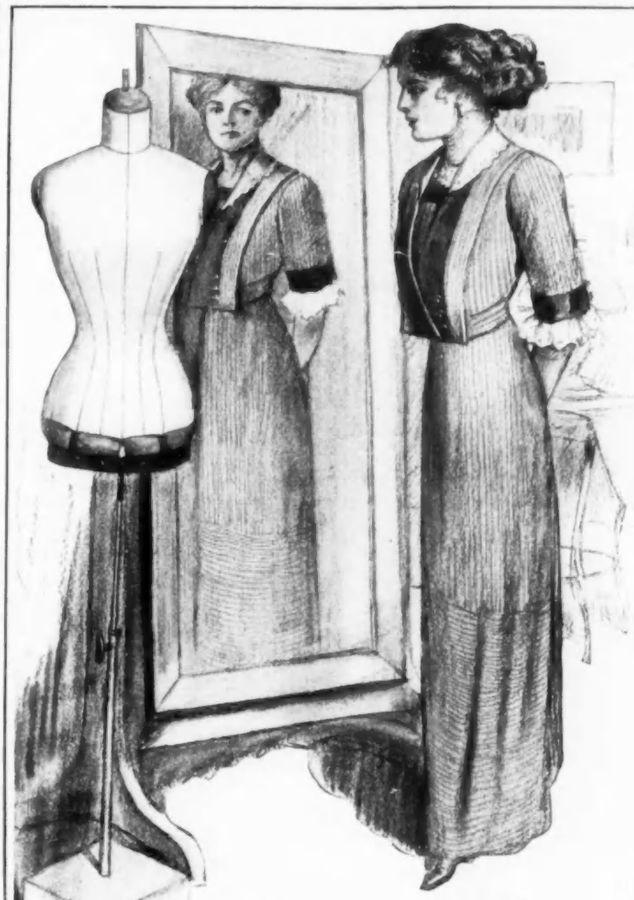
COLLAR AND CUFF SET of exceedingly fine Baby Irish—Rose and Shamrock motif. Value $6.00, Maurice price..... $2.95 *set.*

PARTY FROCK: $5.95

Border Illustrates a Baby Irish Insertion about ¾ in. wide: Maurice Special, 35c yd.



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To Serve with Cream—
To Mix with Fruit—
To Serve in Milk, like Crackers

Honeycombed Grains
Puffed by Steam Explosion

These are curious foods—Puffed Wheat and Puffed Rice. They seem almost impossible.

Think of whole grains puffed to eight times normal size—four times as porous as bread.

Each grain with a myriad air-filled cells, surrounded by toasted walls.

All done by a steam explosion, which leaves the grains unbroken—shaped as they grew.

Like Toasted Nuts

These foods are shot from guns.

And the guns with the grains in them are revolved for an hour in a heat of 550 degrees.

That terrific heat is what gives the grains a taste like toasted nuts.

Never before were cereals half so enticing as these crisp, porous, nut-like grains.

Puffed Wheat, 10c ***Except in Extreme West***
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In the morning one serves them with sugar and cream. Or mixes them with fruit.

At noon or night-time serve like crackers, in a bowl of milk.

At dinner use for crisps in soup. Or for nut-like garnish to ice cream.

Use like nuts in candy making.

Prof. Anderson's Foods

Puffed Wheat and Puffed Rice, besides being delightful, are scientific foods.

Whole grains for the first time are made wholly digestible, because the food granules are blasted to pieces.

Their inventor was Prof. A. P. Anderson, who spent years in devising the process.

The result is two foods that don't tax the stomach—foods good to serve between meals or at bedtime.

And millions of dishes are served in milk, in place of bread or crackers.

Your grocer has them both.

The Quaker Oats Company

Sole Makers—Chicago

(260)

A bridge over the canal at Volendam, a little village which, with Dutch conservatism, retains its sixteenth-century picturesqueness

DUTCH MECCAS *of* MODERN ARTISTS

(*Continued from page 23*)

piles either side of the all-important sea wall, is more than unique. The costumes of the inhabitants—the men with extravagantly wide breeches and the women with great, winged caps, immaculately white—would alone render it that, but added to this is the intensely interesting panorama of the life which flows, all day long, like a marvelous moving picture, up and down the amazing thoroughfare formed by the top of the sea wall. It is the Broadway of Volendam, this narrow, paved highway looking down upon the Zuyder Zee on the one side and on the great stretches of level pasture on the other.

THE OLD CHILDREN OF VOLENDAM

The children alone would immortalize this quaint place. It taxes credulity that a community so small as Volendam should boast so disproportionate a juvenile population. Perhaps the explanation of the seeming numbers of grown folks lies in the unvarying standards of fashion. In the long span of ages from the cradle to the grave there is no deviation in the cut of the costumes of the Volendamers of either sex. Doubtless, considerations of economy commend this sartorial policy to the thrifty Hollanders, but, whatever the motive, not for worlds would the artist have it otherwise. The sight of the very small boys attired in long, voluminous trousers, usually adorned with multicolored patches of generous size, is simply convulsing; the only rival to this mirth-provoking sight is the spectacle of diminutive maidens whose attire in every detail, from the prim, starched caps to the wooden shoes, is an exact replica of that of their grandmothers. And the solemnity of these children, their singleness of purpose whatever their occupation, completes the illusion of maturity.

Volendam finds her only formidable rival in the Island of Marken, situated in the Zuyder Zee, less than an hour's journey by native sailing "*botter*." The costumes of the people, which conform in minutest detail to the mode of three centuries ago, are fully as picturesque as any on the mainland, though as different as possible in design and color scheme. Instead of the long, baggy breeches, the men of Marken wear short, balloon trousers adorned with silver buttons which often represent several months' earnings at the North Sea fishing grounds.

And apropos of these silver buttons, all picturesque Hollanders, men and women, show an inordinate fondness for their traditional forms of jewelry. This weakness for glittering ornaments involves an extravagance in strange contrast to the general thrift of the people. The silver buttons which the men wear at their hips and the gold buttons which adorn their coats are not more costly than the head ornaments of wrought gold affected by the women.

But to return to the fantastic Marken women in their laced bodices and short petticoats. The distinctive touch to the toilette of every feminine resident of the little island is the two long, golden curls which fall to the shoulders from the curious, circular cap that sets close upon the head. These yellow curls are almost always becoming to the children and young girls, but when presented as a frame for a face wrinkled by age, the effect is, to say the least, startling.

A quaint conceit of the Marken folk is the custom of dressing all the smaller children of both sexes exactly alike. The especial weakness of the Marken maidens is their clogs. In contrast to the plain wooden shoes encountered elsewhere, the footwear of the Marken belle is gaily painted and, mayhap, adorned with mother-of-pearl.

The streets and people of these old Dutch villages are as atmospheric as Delft china would have us believe

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With large tongue—made with patent leather vamps and black silk cloth quarters with a white zigzag stripe—military heel covered with the same material. Trimmed with large square steel slides.

Men's Golf Boot

Quite the boot of the season. Plenty of toe room, and with a reenforcement at the instep that keeps the shoe up to the "last" and affords a much needed support to the ankle.

THE J. & J. Slater shoe is distinctive—every model shown is the individual creation of craftsmen skilled in carrying out fashion's dictates.

Specially designed boots for golfing, automobiling, mountain climbing, horseback riding.

FOR THE CHILDREN—shoes anatomically correct, each adapted to some special need of the younger folk.

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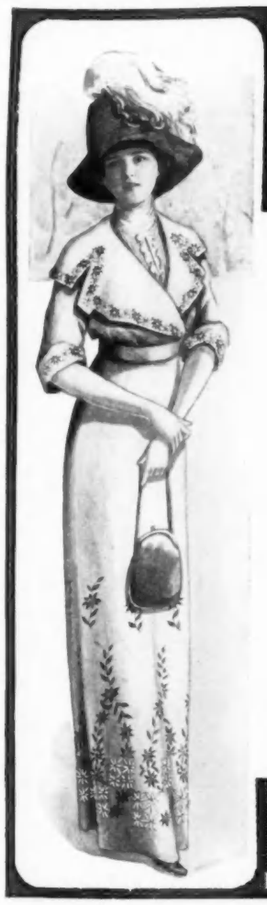
Pumps

Made in black russia and patent leather—covered L. X. V. heel. Slight extension. Trimmed with leather bows.

Regents

Made with patent leather vamps, ribbed silk cloth quarters with color stripe in the following colors: green, blue, red, gray and black. Heels covered with same material. Trimmed with cut steel slides.



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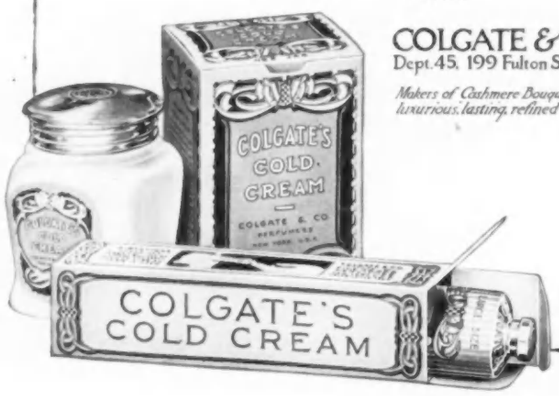

SMART FASHIONS FOR LIMITED INCOMES

(*Continued from page 40*)

piece of silk ribbon binding and tacked on to the taffeta, so that it could be used on any skirt without taking it apart. The chiffon falls to within a few inches of the hem, and is quite unstudied in shape, following without any great precision the line of the hem. The joining of the chiffon at the waist is covered by a taffeta belt and sash. The belt is a straight piece of taffeta about six inches wide, hemmed top and bottom, and shaped here and there with feather-boning set in a piece of white belting. There are two sashes falling from this, each set in with five plaits, one attached at the upper, the other at the lower edge. Each is faced in silk and weighted. These hang at the middle-back, over the black chiffon, and serve to give the fashionable bouffant effect.

A lace evening gown, made up over pink satin and chiffon, showed a one-sided drapery of black chiffon running over the left shoulder and down on the right side almost to the knee. Following its slanting line was a piece of pink satin ribbon, placed immediately on top of the lace of the bodice and just under the chiffon. It continued to the waistline, where it met one great pink rose, tacked loosely in place.

A PRETTY SLEEVE FINISH

Nothing is prettier than a long sleeve finished snugly at the wrist. One of the new models in taffeta has a sleeve that narrows down to a tight-fitting cuff, fastening on the outside with taffeta buttons, and finished against the hand with a fold of cream net, which repeats the note of cream lace at the neck.

TAFFETAS OF THE OLDEN DAYS

Now is the time to bring out in triumph any heirlooms one may have of brocaded taffeta. Gowns and hats and little shoulder wraps are charming in old-time sprigged and flowered patterns. An afternoon gown in black with scattered bunches of pink posies with green leaves is one of the prettiest developments of this material. From the front this frock presents a scant appearance, the bodice being absolutely plain and unbroken by even a yoke. At the neck there is a narrow, flat collar of real lace, but this is concealed on the street by a Pierrot of black net that goes with the gown. The skirt is quite tight across the front hips and knees. There seems little of the modern to distinguish this frock from the modes of our grandmothers, yet it is the latest fancy of the rue de la Paix.

Charming, indeed, are the poke bonnets of this same sort of taffeta without one bit of trimming, save for cordings and quillings of the silk. One such model was in pale gray with clusters of lavender lilacs, just the sort of bonnet that one's grandmother wore, all shirrings and cordings around the crown.

RETURN OF ACCORDION PLAITING

Accordion-plaited skirts have come back again—just the same straight-hanging skirts with narrow plaits as were worn many years ago, sometimes with a tunic, sometimes without. Dark blue with a conventional figure in white is a favorite combination, but new models on this style are frequently relieved by touches of brilliant color. An extremely smart frock with an accordion-plaited double skirt and a pointed tunic back and front has a flat, broad collar of cherry-red chiffon, edged with a two-inch fold of cream net. Crystal buttons are used on the front bodice and cuffs of this model. The accordion-plaited skirt recommends itself to limited incomes, since, when it is in fashion at all, it is a standard style that allies itself with no one season. It has been in retirement for so long now that it may be counted on for some time to come.

NEW NECKWEAR AND CUFFS

One of the novelties in collar and cuff sets, either for bodice or jacket, is of net, laid perfectly plain, with an inch-wide hem. Following and covering this hem is a puffing of the net with a fine cording at either edge, and outside, a looping of the net-covered cords. A great deal of work is involved in copying this model, but it is not really difficult, and the effect is of that deceptive simplicity that the French are so clever at concocting. This model is especially good for use with taffeta and light-weight materials. It is shown on a black taffeta coat, belted in Poiret green, and again on a blouse of green chiffon.

A smart stock to wear under a jacket with a plain waist shows a neck band of black satin, perfectly plain, but cut high and snug. Coming down over this, and reaching to the base of the collar, are two broad, turnover points of white piqué, which shape away into a narrow edge at the back of the neck. At the front are two straight tabs of the satin. This neck dressing was worn over a tucked blouse of white net, with a perfectly plain blue serge coat and skirt and a tailored black hat with a white, corded ornament, by a smart young matron lunching at the Ritz. The stock was so appropriate to the costume, so trig, and so becoming, that it stood out with much distinction among more elaborate styles.

It behooves the woman who cannot afford a constant leakage from her purse for the charming but high-price importations in neckwear to prepare some of the new, broad cape collars to wear with the muslin and linen gowns. They are simple to make, but costly to buy. At the neck is an inch-wide band of ribbon, often black velvet, with a tiny cravat bow at the front. If one prefers the collar to turn in, a two-inch band of muslin is used. Gathered straight on this is a plaiting wide enough to reach over the top of the shoulders. These are very smart in plain net, in net edged with lace or with crosswise bands of handkerchief linen. Some very light-weight laces are also pretty. Occasionally they are varied by a band of black net at the edge. The simplest sort of frock with a smart accessory such as this becomes decidedly chic. Cuffs may be made to match.

PARIS

Maison Mae

STUNNING STREET FROCK OF FRENCH LINEN. Deep pointed shaped tucked net and Venice lace collar. White novelty china or jet ball buttons.

Price $25.

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LONDON FOL-DE-ROLS

Little Novelties the Feminine Tourist May Buy—What the Smart Londoner Is Now Wearing Indoors and Out

THE novelty seeker is insatiable. When new materials are not being woven, then the old materials must be dyed new colors. A shade of red which has lately made its appearance is called Bordeaux. It is warmly welcomed, as it is really a more becoming tint than crimson or claret and carries in its depth the sheen of purple somewhat resembling the fuchsia. Developed in ninon, trimmed with dull copper embroidery, it makes a very handsome theatre gown.

The admission must finally be made that shot effects are becoming a trifle wearisome, for, apart from the taffetas, one sees shot lawn handkerchiefs, shot chiffon veils and now, at last, shot pearl hat pins, which consist of large pearl knobs glowing in a blending of rose and gold or purple and pink or green and lilac.

LONDON ETCETERAS

Umbrella and parasol handles are still very long, but the popular animal heads which have surmounted them are giving place to simple gold knobs. The most elaborate models are made of tortoise shell surmounted by a gold knob, which flies open if the side of the handle is pressed, to disclose a vinaigrette filled with the owner's favorite perfume.

Silver liqueur glasses fashioned like tiny champagne glasses are a new fad. They are carried on a silver tray, and the liqueur is served in old, cut glass.

RUFFLES FOR THE COLLARLESS GOWN

The collarless afternoon gown is as popular as ever, but happily English women have at last learnt that this costume does not look well in the street except in the warmest of weather. Therefore ruffles of lace or tulle are being sold in all the shops to wear with the collarless blouse in the street. These ruffles are very smart and are generally decorated at one side with a knot of tiny wild flowers.

One of the pretty veiled blouses which all of smart London seems to be wearing is shown at the bottom of the page. On the mauve underlining is a band of pink chiffon ending in a silver-embroidered bow in front. The whole is veiled with tucked blue chiffon banded in front with self-toned ruches, which appear again on the sleeves. The undercuffs and low collar are of shadow lace, and the little clerical rabat in front is of silver-embroidered, blue chiffon.

COATS, INDOOR AND OUT

The little "indoor" coat seen on tea gowns, reception dresses and evening gowns is in high favor. It is becoming to most figures, and especially to those to whom age has not been so kind as to grant slender proportions. The reason it suits stout folk is that it gives a long line and does not emphasize the waistline—two lessons which those possessed of embonpoint must study before they know the art of dress.

Long soft coats to wear over summer dresses have taken the place of the severely cut dust cloak of natural-colored shantung. The new wrap is made of shot satin buttoned well over to one side, and the omnipresent ruche is usually in evidence.

"À BAS" THE THEATRE CAP

The theatre cap of metal lace is hardly ever seen in London to-day. A well-known actress, who appeared in a box at His Majesty's Theatre wearing a silver lace cap bordered with scarlet rosebuds, came in for a good deal of critical attention. In spite of the fact that she was very fair and the bright flowers showed up her coloring to perfection, the effect was not admired.

A cap, outlined above the forehead with a wreath of tiny roses in soft shades of prune, puce and old magenta, and curling into a circle over each ear to enclose a little basket-work of plaits, is an odd arrangement resulting from the style of dressing the hair in coils or plaits at each side of the face, but it is rarely becoming and the fashion fortunately is dying out.

There is a penchant in London at present for the chiffon blouse of many pastel-colored veilings

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WHAT THEY READ

(*Continued from page 48*)

to the society of the time and place than in its structure and dramatic movement. In style it is not distinguished. Mr. Nicholson lacks lightness of touch, and has not rid his style of self-consciousness. He needs at once greater intensity and greater restraint. (Boston: Houghton-Mifflin Company, $1.40.)

THE POSITION OF PEGGY, by LEONARD MERRICK, is a clean, unsensational, brilliantly told and impressively realistic story of English theatrical life. Mr. Merrick writes with the air of one thoroughly master of his subject, and with an admirable certainty of touch. His youthful enthusiast of the stage is an entirely believable character, done with delicate touches of truth that appeal to the reader's sense of the probable. As to the girl, Peggy, she is an excellent example of the shallow and flippant actress whom luck favors. Her dissipated mother is less elaborately done, but sufficiently indicated, and the like is true of Peggy's serious-minded but unsuccessful housemate. Indeed, there is no character in the book, however slightly introduced, that does not make its definite impression upon the reader. An excellent story, Mr. Merrick, and one that almost anybody may read with pleasure and profit. (New York: Mitchell Kennerley, $1.20 net.)

HIDDEN HOUSE, by AMELIE RIVES, is in the author's best vein. It is a story of double personality, done with great spirit, and likely to hold the reader's interest in spite of the employment of a broad Scotch dialect. The old man of the story is indicated with genuine power, and there are some thoroughly effective and highly picturesque bits of description. Only now and then is the author's somewhat recently acquired fondness for unusual words suffered to puzzle the reader. (Philadelphia: J. P. Lippincott Company, $1.20 net.)

THE BUTTERFLY HOUSE, by MARY E. WILKINSON FREEMAN, is a somewhat loosely woven tale of a New Jersey suburb. Those who are accustomed to expect the subtleties of the author's excellent New England stories will feel that in going outside her accustomed local field she has suffered a sad loss of power. Her Jersey suburbanites are neither convincing nor interesting, and she leaves the impression of dealing with them in only a half-hearted fashion. (New York: Dodd, Mead & Co., $1.20 net.)

LOST FARM CAMP, by HARRY HERBERT KNIBBS, a new writer, is a book of promise. Mr. Knibbs lays his scene in the Maine woods, and manages to import into his pages the fresh, balsamic atmosphere of that region. There is unaffected humor and dramatically narrated adventure in this story, together with an idyllic bit of youthful love. (Boston: Houghton-Mifflin Company, $1.25 net.)

THE BREAKING POINT, by FRED LEWIS PATTEE, is a novel of a somewhat old-fashioned kind, intended to illustrate the application of Christian charity to the solution of the problem presented by what is euphemistically called "the social evil." It cannot be said that the author has exhibited any striking gift as a story teller. (Boston: Small, Maynard & Co., $1.25 net.)

THE ADJUSTMENT, by MARGUERITE BRYANT, is an extremely long story, which opens with a marriage, followed very shortly by a separation by reason of the husband's error and the wife's extreme severity. After that the tale is doubly concerned with the daughter and her loves, and the restoration of the husband and wife to each other. (New York: Duffield & Co., $1.35 net.)

THREE BOOKS OF POETRY

THE HILL OF VISION, by JAMES STEPHENS, is a new volume of poems by the author of that slender and rather ostentatiously named booklet, "Insurrections," which found a warm welcome two or three years ago. This time Mr. Stephens has set his philosophy of liberty and democracy to a somewhat different tune. The burden of his song is a great love that will redeem all mankind, and, like that far greater poet, Robert Burns, he does not despair of ultimate salvation even for Satan. There are many striking poems in this volume, teaching the philosophy of humanity, and of belief in a vast spirit of love permeating and guiding the universe. The poem entitled "The Breath of Life" accomplishes the rare feat of touching the sublime. Here and there Mr. Stephens breaks into a delicious lyric, which promises excellent things for him when he shall have found the way of wedding his thoughts always to the words that sing. (New York: The Macmillan Company, $1.25 net.)

THE SAILOR WHO HAS SAILED, AND OTHER POEMS, by BENJAMIN R. C. LOW, are far above most current magazine poems, and much more serious in thought and finer in feeling than any except the best poetic work that, in these days, is embodied in book form. These poems are idealistic and strongly symbolic, and are developed in sound blank verse with no little lyric charm. The little semi-dramatic poem in blank verse, entitled "Any Young Man," has a fine spirit, conveyed in a happily managed symbolism. (The John Lane Company, of New York; $1.25 net.)

FOR HER NAMESAKE is still another anthology, this time a volume of love poems by various hands. MR. STEPHEN LANGTON, who prepared this volume in 1910, has revised and enlarged it in this edition. It is a pleasing book of the kind, both in form and matter. The American publishers are Dana, Estes & Co., of Boston.

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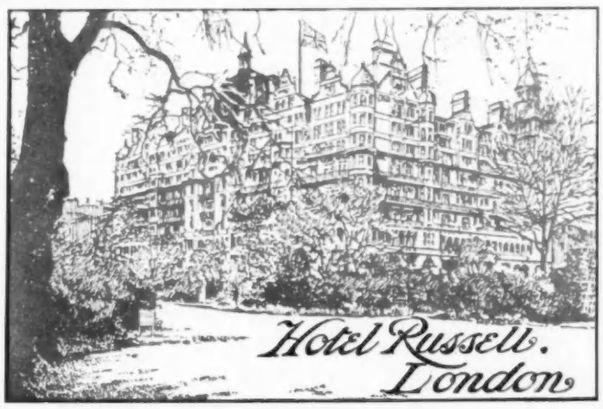

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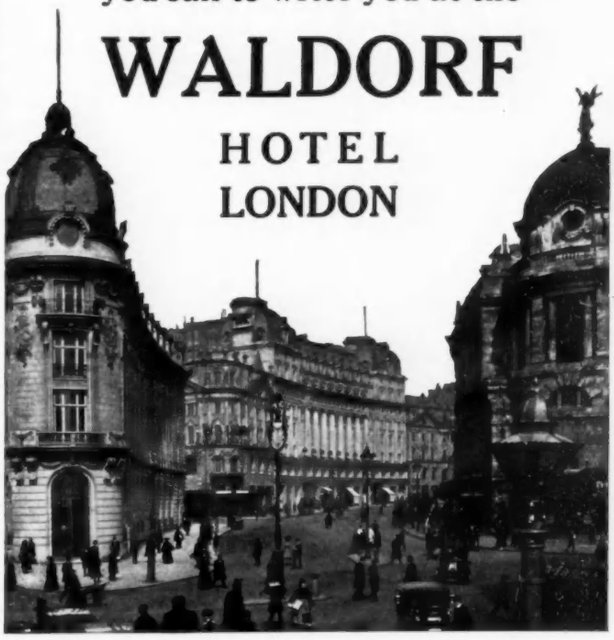

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OH, the mingle-mangle of clothes one sees, about which never a murmur is raised, because they bear the stamp of some great French couturier's name. For instance, three-quarter coats of diaphanous chiffon are most incongruously worn with simple linen morning frocks. One Zimmerman model was of navy-blue chiffon, with a semi-fitting back and a clinging, double-breasted front, long, full sleeves, a rolling collar and turnback cuffs of linen in the same shade of Nattier-blue as the linen frock with which it was worn.

Quantities of scarfs, little shoulder capes, fichus and short, natty jackets of taffeta are worn as wraps or to replace boas with silk or lingerie gowns. The sketch at the top of the page shows a simple and smart model made with a perfectly plain kimono waist and three-quarter sleeves. The front is slightly surplice and fastens just above the line of the waist with a rosette of the silk, while the back extends in a long, square-cut, panel basque. Sleeves, neck, basque and short Directoire front are trimmed with a two-inch, fringed, box-plaited ruching of the silk. Price, 29 francs.

SERGE AND LINEN LONG COAT

A curious combination of serge and linen was seen in a long coat of black-and-white, pin-head check serge with a tight-fitting back and a short, double-breasted, Directoire front. Below this hung the long, straight skirt, which separated to show an underskirt of old-rose linen that gave the appearance of a one-piece serge walking dress, with a front panel in a contrasting color. The three-quarter sleeves were puffed full at the elbow over high, pointed cuffs of black satin; a small turnover collar, with long, pointed ends, finished the high neck, and on the double-breasted front were posed four alternating pattes of serge piped with the satin.

NEW QUIRKS TO THE WASH BLOUSE

Many of the lingerie blouses are made quite plain without tucks or hand-work of any description, but are enriched by collars, cuffs and a few insets of heavy lace, such as Milan or Russian. The sketch at the bottom of the page shows an attractive Béchoff-David model in a long-sleeved kimono waist, made of sheerest, hand-woven linen-lawn, with collar, cuffs and V-shaped yoke of heavy point de Venise lace, outlined with a full plaited ruffle of thin, hemstitched white net.

Colored crochet buttons are used on many of the lingerie waists, and a new model showed a thin blouse with the front shaped like the bosom of a man's shirt, made in lace and tucks, with a stand-up, turnover collar of the same. Both collar and vest buttoned directly up the front with bright red crochet buttons.

LINGERIE TOQUES

Little toques of lace or lingerie, made over a thin, unwired foundation of net, are among the daintiest of the conceits for summer wear. These usually have a full, loose crown, set close around the head, and are finished by a turnback brim of silk. When made of ruffles of lace or batiste to match the trimming of a lingerie gown with the brim of the same color taffeta as the belt and parasol, they are really most fetching.

JEWEL-BEADED PURSES

The craze for bags and purses, beaded in the old-fashioned designs of bright-colored flowers on a background of white, is now extending to the jeweled bags and change purses seen in the rue de la Paix. The middle drawing shows a hexagonal purse of heavy silver hung from a diamond-studded chain and ring which slips over the finger. One side of the purse is set in a solid background of pearls with a flower and ribbon design in rubies, emeralds and turquoise, and the whole is outlined with a band of sunken diamonds.

Old-fashioned bead purses are duplicated in jewel-studded silver and gold

Lingerie waists are plainly made with heavy lace insets and the ubiquitous ruffle

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Spring styles can now be obtained at the leading retail stores

Avoid imitations

FACSIMILE OF TICKET ON EVERY 2½ YARDS OF GOODS

DOES NOT SHRINK "*Viyella*" (Regd.) For FROCKS KNICKERBOCKERS. NIGHT DRESSES. DAY SHIRTS. PYJAMAS, etc.

Does Not Shrink

Dessau

Broadway at 78th St., New York City

GOWNS :: SUITS :: BLOUSES

For Vacation Gowning every woman has a Fashion Ideal. We have a Fashion Idea for every woman whether her taste be conservative or ultra—whether her expenditure be lavish or moderate.

The selection comprises models to suit every conceivable taste, each having its own touch of individuality.

This exquisite lingerie dress is made entirely of alternate sections of shadow lace and fine quality embroidery band, and is finished at the bottom with a pretty filet edging.

There are peplums, front and back of fine embroidery medallions, edged with the filet lace. The girdle is of velvet ribbon in any shade, and the front of the waist is trimmed with tiny velvet buttons to match.

Although this dress in material and style is fully equal to the usual $50 value, we offer it as a special inducement at—

$29.75

Suggestions *for* Weddings

Send us the Color and Flower Scheme of your Wedding, the number of guests expected at the Reception and the size of the Bridal Party, and we will be pleased to send you suggestions of DEAN'S latest New York ideas, with prices of, Wedding Cake in boxes with monograms of distinctive design, filled with DEAN'S famous Wedding Cake, the Bride's Cake, containing special gifts, unusual Favors for the Bridal Party, Cases for the Ices, Special Confetti, the Bride's Cake Knife, etc., etc.

EXPRESSAGE PREPAID

To any shipping point within 300 miles of New York City, provided the rate is not more than $1.50 per hundred pounds.

Visitors to New York always welcome.

Established 73 Years

Dean's

Dept. B. 628 Fifth Ave. New York

Dean's

BON VOYAGE BOXES

A Gift that will prove acceptable to the traveler is Dean's Bon Voyage Box, filled with Dean's appetizing Cakes and Candies. The Combination Bon Voyage Box has proved a great success and this season's novelty—

Dean's Surprise Bon Voyage Box

with six packages, one for each day out, is still better—$18. They are fully described in Illustrated Price List "A," sent promptly on request.

Prices: $6, $7, $10, $12, $12.50, $15, $18, $20 and $25.

628 Fifth Avenue New York City

ESTABLISHED 73 YEARS

FOR THE HOSTESS

A "Bon Voyage" Supper is an Enjoyable Way in Which to Speed the Parting Traveler

THE jolliest form of farewell entertaining is the "bon voyage" supper which is given on the sailing night; the guests usually accompany the travelers to the steamer. The hour for the supper is governed, of course, by the hour at which the steamer sails, and should that be at two or three a. m., an earlier supper than eleven or twelve o'clock is not expected.

THE TABLE DECORATIONS

The decorations for the table should be of the flowers of the land of departure, or one of the lands to which the voyagers are bound; for the nucleus of the centerpiece a large, silver loving cup filled with flowers is appropriate.

For those going to Scotland, nothing could be more charming than a mass of heather in and around the loving cup; the corsage bouquets for each woman should be tied with broad plaid ribbons. England-bound travelers should find the table a mass of foxglove, primroses, violets, or roses. For the patriotic, a table dressed in American Beauty roses with small, silk American flags stuck in among them, has a very gorgeous effect. In marked contrast to this, but not less lovely, is a table decorated with closely massed forget-me-nots.

FANCIES IN FAVORS

For the favors at a "bon voyage" supper most attractive trifles can be had, such as small silver drinking cups in leather cases, little diaries leather-bound and silver-mounted, gold pencils and purses; where the affair is for a guest of some honor and therefore quite formal, small silver loving cups, not more than four inches high, inscribed with the date are appropriate. However, the unwritten rule for "bon voyage" favors is that they should be such useful articles as the departing guests can take with them.

In mere trifles there are a multiplicity of charming odds and ends—small paper dress-suit cases, hat boxes, trunks, hampers, steamers and yachts, all to be filled with bonbons, large paper bonbon boxes painted with a ship, anchor, and ropes, and wee fruit-filled baskets. A fitted leather work-box or, what is newer, a leather work-bag, made in the same manner as the soft silk bag and completely fitted out, makes a favor that will be appreciated many times.

Every guest should bring a gift for those who are seaward bound; at the end of the supper these are all brought in to the host on a tray, who presents each package. At a recent party a limerick was attached to each package and as it was a clue to the contents, efforts were made to guess correctly before the package was opened.

It is usual to send the floral centerpiece to the staterooms of the voyagers and for this reason a basket of rare fruits, such as are not to be had on board ship, is the foundation for the blossoms.

For this occasion any of the following menus are in order:

MENU I

Fresh Pears Filled with Fresh Shredded Pineapple
Hors d'Oeuvres
Zephires of Crab
Curry of Spring Chicken Green Peas
Stuffed Tomato Salad
Cheese Straws
Maraschino Jelly, Whipped Cream
Coffee Liqueurs
Champagne Served Throughout

MENU II

Curried Crab on Toast
Cold Consommé
Chicken Livers en Brochette
Veal and Ham Filets
Maître d'Hôtel Sauce
Soufflé Potatoes
Chiffonade Salad
Fresh Strawberry Ice with Kümmel Sauce
Little Cakes
Champagne Served Throughout

For the zephires of crab take the meat of the crab and flake part for a garnish; pound all the rest of the crab meat in a mortar until smooth, then add a gill of Béchamel sauce for each crab used. Season with pepper, salt and spices, and after mixing, rub through a sieve. Add to this, a gill of stiff aspic, and pour the mixture into small moulds which have been masked in aspic, then decorate with small strips of cucumber rind and red chili skins. After the moulds have stood on ice for two hours, turn the contents out on small round dishes, fill the center with the flaked crab meat, decorate with lobster coral and chopped pistachios and serve with mayonnaise made with whipped cream and a little French mustard.

The recipe for maraschino jelly is very simple. Take one pint of clarified syrup and to this add an ounce of dissolved gelatine, the juice of two lemons, and a gill and a half of the real and best maraschino; pour this into the jelly mould which must be set in crushed ice; serve with whipped cream.

The veal and ham filets are prepared as follows: Take a pound of veal, cut into round filets and season with salt and a little pepper, then stew with clarified butter. Take an equal number of similarly cut slices of ham and fry both meats brown, then pour off the fat, add the Maître d'Hôtel sauce and small mushrooms and let the whole simmer together for a few minutes. Place a filet of veal on each slice of ham, fill the center with mushrooms, pour the sauce around and serve.

Hand Made

Children's Ankle Ties designed to permit the healthy growth of the baby foot.

Children's Button Shoes, broad toes, re-enforced at arch to prevent any tendency to flat feet.

Sizes 5 to 8

Tan and Black Kid and Patent Leather	$2.00
White Buck -	$2.50

Sizes 5 to 8

Tan Russia - - -	$2.00
Black Kid - - - -	$2.00
White Buck - - -	$3.00

Frank Brothers THE FIFTH AVENUE BOOT SHOP

224 Fifth Avenue (Between 26th and 27th Sts.) New York

Where Fashionable New York Men and Women Buy Their Footwear

Discriminating Women of Fashion will appreciate the extreme Delicacy of

Bacchanale Perfume

Created by Viville of Paris

Bacchanale can be obtained at

B. Altman & Co. James McCreery & Co. John Wanamaker, Hegeman Gimbel Bros. Stern Bros. Abraham & Straus. Acker, Merall & Condit. Saks & Co. Lord & Taylor, R. H. Macy & Co.

LASKER and BERNSTEIN

161 William Street, New York, Exclusive Agents for North America.

A Beautiful figure is woman's greatest charm. The secret lies in wearing stays that fit. The distinctive corset which meets all requirements and gives that refinement of figure so much prized by every woman is the Peetz Front Lace Corset. Its improved front lacing eliminates all corset evils. Your dressmaker or tailor can fit your garments better over this corset. Ready to wear and custom made. Prices $5.50 to $35.

"The Highest Art in Corseting"

Peetz Front Lace Corset

36 E. 33rd St. New York.

PELLER, DAVIS & Co.

ATTIRE OF INDIVIDUALITY *for* WOMEN, MISSES, GIRLS *and* INFANTS

FIFTH AVENUE 35th STREET 36th STREET

NEW YORK

Four Thoroughly Fetching

SUMMER MODES

FOR DISCRIMINATING WOMANKIND

INDICATIVE of the *exceptional* value-giving spirit of the Peller-Davis Shop

Correspondence and orders by mail cordially invited

Model 210

No. 412. Smart Trotting Frock at $14.50

Of Imported Cossak Linen—white with black stripes, all white, natural, blue, pink, lavender or russet. Effectively trimmed with medallion, pearl buttons and self-cording. Presenting the new and widely favored three piece skirt.

Special Vogue Offering at

$14.50

Model 412

No. 210. Jaunty Tailor Suit at $15.00

of French or Ramie Linen, white, natural, or colors. New Cricket model, showing the smart English yoke and box plaited back and front; tailor skirt designed on newest foreign lines.

Special Vogue Offering at

$15.00

Model 811

No. 811. The Riviera Silk Wrap at $22.50

A modish throwover model for beach or evening wear. Shawl front, straight line back. Of Black Charmeuse, beautifully lined throughout with combination Duchesse satin; revers of combination satin matching lining, tie ends fetchingly finished with heavy chenille tassels.

Special Vogue Offering at

$22.50

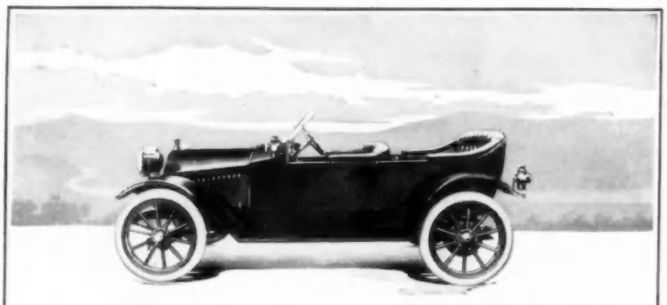
Model 631

No. 631. Stunning Afternoon or Lawn Party Frock at $25.00

of Linen Cluny Lace—a distinctive panel back and front of exquisite eyelet embroidery, dainty Irish ball trimmings beautifying panel and sleeves. Girdle and tabs of satin give a delightfully vivacious touch to this charming model.

Special Vogue Offering at ***$25.00***

¶ ANNOUNCEMENTS OF SPECIAL OFFERINGS Regularly Mailed to Those Requesting Same



Long-Stroke "32" Touring Car $900
F. O. B. Detroit, including equipment of windshield, gas lamps and generator, oil lamps, tools and horn. Three speeds forward and reverse; sliding gears. Four cylinder motor, 3¼-inch bore and 5½-inch stroke. Bosch magneto. 106-inch wheelbase; 32x3½-inch tires. Color, Standard Hupmobile Blue. Roadster, $900.

Standard 20 H. P. Runabout, $750
F. O. B. Detroit, with same power plant that took the world-touring car around the world—4 cylinders, 20 H.P., sliding gears, Bosch magneto. Equipped with top, windshield, gas lamps, and generator, oil lamps, tools and horn. Roadster, 110-inch wheelbase, $850.

Hupmobile

We believe the Hupmobile to be, in its class, the best car in the world.

That this belief is justified, is proven by the large proportion of Hupmobile sales that come through Hupmobile owners and their recommendations to others.

Evidently, no one has shown them a car as good or better in its class.

Hupp Motor Car Company
1261 Milwaukee Ave., Detroit, Mich.

THE GARTER WITH THE GUARANTEE
NEWPORT
TRADE MARK

Cannot tear your silk or lisle stocking!!
Very simple to adjust and easy to wear. Does not impede the circulation. Worn with the corset supporter.
HOLDS Stocking Up Smoothly Corset Down Firmly
Try the **"Newport Garter"** at our expense.
Satisfaction guaranteed by money refund ticket in each box
PRICES 50 CENTS, $1.00, $1.50.
At all notion departments or sent postage prepaid
Colors—black, white, tan, pink, and blue. Two sizes—regular and large
Send for descriptive circular
NEWPORT MFG. CO., 238 West 23rd Street, New York

ON HER DRESSING TABLE

THE clever woman who brought to perfection one of the best methods of reducing or increasing the physical proportions to exactly their proper dimensions has now become sponsor for a new and exceedingly interesting device. She has established a course of lessons which give explicit instructions in the care of skin, hair, hands, etc., for each individual case and teach one to preserve all natural good points as well as to improve or eliminate bad ones. These lessons save one from using cosmetics entirely unsuited to one's need, and teach that beauty is largely a matter of knowing how to get the best results. A diagnosis blank is sent each interested inquirer and a study of this perfectly practical little sheet cannot fail to bring a better realization of one's possibilities. As there is a right way to care for the health, so there is a right way to care for the complexion, hair, eyebrows, mouth, teeth, lips, ears, hands and feet. There is a right way to keep the skin free from wrinkles, and no two individuals' needs are alike. The right way to massage is taught and abundant illustrations are sent to insure perfect understanding; formulas are given for making the highest grade of face creams, skin foods, whitening creams, freckle creams, lotions and tonics. These can be put up by any competent chemist and are thus sure to be both pure and fresh. The price for the complete course is $15. An addressed and stamped envelope sent to this management will bring in return a complete description of what one may hope to gain by joining the class and following instructions.

THE WOMAN WITH STRAIGHT HAIR

No longer need the woman not dowered with naturally curly hair bewail her stringy locks when indulging in summer pastimes, for this has been overcome by the skilful work of a clever woman whose quarters are most attractive and conveniently located in the heart of the small shopping district. There one is shown a very natural transformation of naturally curly hair which so cleverly imitates the hair-line that the device may not be detected. By this aid to the coiffure, one is spared the constant curling of locks which is far from beneficial and the hair is given a chance to take a needed rest cure. Much more healthful, too, are these light, wavy transformations than the heavier affairs worn under the hair which mat on the scalp and prevent active perspiration. The hair used is of the finest quality, the transformation is built on a fine silk webbing and the whole is very light in weight. The perfect fit as well as the exact matching of one's hair are both notable recommendations. Price from $25 up.

One is assured soft, fluffy hair after the regular shampoo which oftentimes one takes too frequently for the real good of the hair. An excellent dry shampoo is in the form of a medicated powder which removes by absorption excretions from the hair and scalp caused by excessive oil and perspiration. It also takes away the stickiness caused by salt water bathing. A box of powder containing 30 shampoos is priced at $1.

POST-BATH POWDERS

Strictly speaking, there is nothing new to be said on the subject of talcum powder because it has been so largely exploited during its many years of increasing popularity; yet now and again a new make appears which justifies a few words of praise. Of this sort is an excellent, pure powder, with a delicate, characteristic fragrance suggestive of violets, that is put up in a very large jar and costs 25 cents.

A toilet powder that has only recently been imported from the *chateau* country of France has met with great favor here because of its real worth. Although primarily intended for the bath, its delicate, elusive perfume and fine texture render it delightful for a face powder. A large six-ounce box is priced at $2.

AN EXCELLENT SKIN TREATMENT

Good circulation is undoubtedly one of the first necessities for ensuring a good complexion, by which is meant not only a good texture, but a good color as well. A new treatment that induces unusual circulation consists of putting on a mask of paste composed of many ingredients from which the skin absorbs nourishment and by which the muscles of the face are tightened. After the mask dries it is removed with water and a nourishing cream rubbed in until it is all absorbed; the face is then bathed with a tonic astringent. This treatment can be procured at a charmingly appointed parlor in New York, where each patient has her own rest room with its dainty violet hangings and soft lights. An hour or two of this attention to the skin after shopping or motoring will repay one by comforting both skin and nerves. The creams, tonics, and bath crystals are all carefully prepared and contain feeding oils of exceptional value. The bath crystals contain balsamic oil, the fumes of which, laden with the fresh scent of balsam, relax the nerves wonderfully. The price of the treatment is two dollars, but the paste can be bought and applied in one's own home. The crystals cost one dollar for a large bottle.

"Maison Dolly"

Manufacturing Retailer

New York Paris

2441 Broadway, at 90th Street

Originality of Design and Exclusiveness in Gowns and Blouses shown by us, is due to the fact that we Design and Import all materials used in the making of each and every MAISON DOLLY garment.

MAKER TO WEARER DIRECT

Wholesale Prices

GOWNS

$15.00 to $350.00

BLOUSES

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Write for our Souvenir Album of Fashion

A Perfume of Wonderful Fascination, Distinguishing Fragrance and Permanency

AMAMI

"Love Me."

Extract in cut crystal bottles $5.00 and $2.50. The latest creation of the celebrated Perfumers,

Prichard & Constance

64 Haymarket, London.

TONIC BATH CRYSTALS

Amami, Verbena, &c.

as supplied to their Majesties the Queens of England and of Belgium. Counteract the effects of hard water, invigorate the entire system, forming an inexpensive luxury, which is a delight in itself. $2.50 and $1.00. *Look for the name Prichard & Constance on every bottle.*

At all high class toilet counters. Bijou samples on receipt of 10 cents.

ARTHUR J. MORISON, *Importer*
43 West 27th Street, New York City

The Original Juliet Medicated Sleeping Gloves

(Trade Mark.)

"The white wonder of Juliet's hands."
—Shakespere.

Will soften the roughest hands in an amazingly short time. They are made of **finest quality chamois** and possess medicinal properties that purge the pores of impurities, stimulate circulation and nourish the underlying tissues. They restore dry, cracked cuticle to its original softness and bleach the skin. They cause **Sunburn, Tan, Chaps** and **Broken Skin** to disappear as if by magic. The principle is purely scientific. When ordering give size of your regular walking glove.

Do not continue to have unsightly and uncomfortable hands. Send today for a pair of JULIET MEDICATED SLEEPING GLOVES, mailed postpaid on receipt of $3.00 including one extra jar of Juliet Paste Medication. Elbow length $4.00.

DO YOU WANT WHITE, SOFT BEAUTIFUL HANDS?

Do you want protection from the Mountain Tan or Seashore Burn?

Extra Jars of Juliet Paste Medication $1.00

Manufactured by THE JULIET COMPANY : : : 211 West 20th St., New York

Sold by R. H. Macy & Co., N. Y., at Imported Perfumery Dept.

TRADE MARK

To My Patrons and Friends

At this time of the year the feet need special scientific treatment. The great out-of-doors is open to those who have the power to enjoy and well feet help that power. A few moments invested in the care of the feet will declare dividends for months. Call at my office or write. Expert Manicuring. Dr. Cogswell's Foot Tonic ("Oh! how good it feels"), $1.00. Ointment, 50 cents. Powder, 25 cents.

DR. E. N. COGSWELL

Surgeon Chiropodist

418 Fifth Avenue New York

This Is One of a Series of Beauty Talks. Watch for Them.

Forehead Wrinkles

To remove the lines on the forehead you should place the finger tips on center of forehead and draw gently but firmly outward to the temples, as shown in illustration. Never rub toward the center, as that tends to increase and emphasize the lines. Keep the fingers well moistened with Keeler's Superior Cold Cream, so that the pores can draw in every bit of nourishment possible.

KEELER'S SUPERIOR COLD CREAM

Tubes, 15c and 25c.

Jars, 35c, 50c, 85c and $1.50.

All druggists and department stores.

Booklet, "THE SECRET OF BEAUTY," and sample mailed free to any address.

Charles E. Keeler Co.

ATLANTIC CITY

and

PHILADELPHIA

Laboratory, 12th and Callowhill Sts., Phila.

A Toothsome Treat

For the Summer Days

when the appetite needs to be coddled with fresh fruits that nourish and strengthen without disturbing the digestion. There is nothing so deliciously satisfying as

Shredded Wheat Biscuit

With Strawberries and Cream

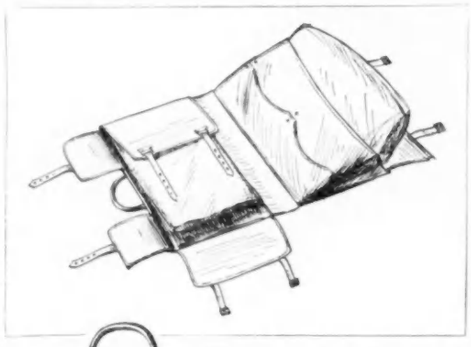
and nothing so easy to prepare. No cooking or baking—no culinary skill required. Shredded Wheat is ready-cooked and ready-to-serve. It is better than the white flour dough of ordinary shortcake because it contains the whole wheat steam-cooked, shredded and baked. The porous shreds take up the fruit juices, presenting them to the palate with all the full, rich aroma of the natural berry.

Heat one or more Shredded Wheat Biscuits in the oven to restore crispness; then cover with strawberries (or other berries) and serve with milk or cream, adding sugar to suit the taste.

The Shredded Wheat Co.
Niagara Falls, N. Y.

WHEN THE CONTINENTAL TRAVELS

TRAVELING on the continent is one of the amusements for which one must go provided with the greatest number of portable comforts possible, for aside from the usual discomfort of dust and cinders, there are many long runs of ten or twelve hours, and their tedium can be broken only by a book, a nap or a cup of tea. The wise continentals provide themselves with a carry-all or case of some description, in which these various little cures for *ennui*, such as books, pillows, and so forth, can be readily carried, and in the illustration at the top of the page is shown one of the most convenient forms of such a case.



Red morocco traveling case holding a pillow and a silk and wool shawl

When closed, the case is compact, strong and easy to carry

This case is made of red morocco leather, lined with gray suède, and contains a partition for a pillow, one for a rug, and two smaller ones for books or papers. All folds up into the neatest, most compact, oblong satchel with two square-cut flaps fastened by means of small leather straps and brass buckles, with a strong, leather-covered handle by which to carry it. It costs, with a silk-covered pillow in the same color as the lining and a light gray silk and wool shawl, 130 francs. It may also be made to order in dark green or blue for the same price.

AN ENGLISH TEA BASKET

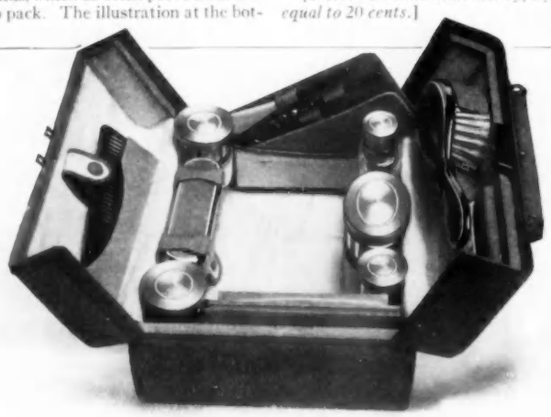
Another indispensable accessory is the tea basket, for though many of the cars have diners, many are also lacking in that modern necessity, and in any case a cup of delicious, self-brewed tea proves most acceptable on the long, tiresome trips. A small English tea basket, fitted for two persons, with thin, gold-and-white china cups and saucers, and a nickel-plated kettle, sandwich box and other fittings may be had for 50 francs. This basket is made of the best wicker, lined with leather, and is exceedingly light and durable.

PORTABLE TOILET ARTICLES

One who has traveled or motored to any great extent realizes how necessary to comfort and happiness are all one's own particular toilet articles, salves, powders and different soothing, cleansing liquids, which so often prove most difficult to pack. The illustration at the bottom of the page shows a marvelously and luxuriously complete little traveling case, not more than twelve inches square, yet which contains boxes, brushes and bottles in sufficient quantity to supply the needs of the most exacting Parisian mondaine. The case is of dark blue morocco leather, lined with old-blue moire, and contains, besides the usual leather-covered accessories, a hair brush and a clothes brush, two crystal boxes, two bottles, a powder box and a manicuring set. These articles are mounted in enamel in the same shade of old-blue as the lining. They are quite plain, being ornamented only with a narrow circular band of white outlined with gold. Price, 575 francs.

A small specialty shop is showing a most attractive pocket edition bottle-holder made of white enamel, decorated with dainty wreaths of roses and bows of blue ribbon, that holds three bottles, each large enough to contain perfume, tooth powder, hair tonic, what you will, for at least a ten-day trip, and which is yet so small that it can be slipped into any ordinary shopping bag. It is about three inches high, and the cover is quite half the length of the entire box, so that when once securely put in place, there is not the smallest possible chance of any leakage. The bottles are of beveled crystal, curved on one side so as to fit perfectly into the round tube, and the other sides are straight, so as to form triangular-shaped sections of the circle. The stoppers are of heavy silver-gilt. Price, 150 francs.

[*Note.—In American money, 1 franc is equal to 20 cents.*]



Luxurious traveling case, only twelve inches square, filled with enameled toilet articles

"Quaint Cape Cod"
Send for This Book

Before you decide where to go this summer, read "Quaint Cape Cod."

It describes a Summer Land that is absolutely different from any other place.

You'll see phases of life and character far more interesting than anything in a novel.

You'll enjoy the

Yachting, Bathing, Fishing,

golf and automobiling. The social life will appeal to you.

Write to-day for "Quaint Cape Cod."
It's Free.

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Langenschwalbach

In the Taunus Mountains
Germany

Iron and Mud Baths

Baths for Women's Complaints
Baths for Heart Diseases.

Write Town and Country Bureau,
389 Fifth Avenue, New York.
Booklets and Full Information

Get a Supply of these

Smart Tailored Waists

Trade Mark

HYNARD & MEEHAN
H&M
MAKERS
NEW YORK

At all the Better Shops

The "Racquet"
(Registered)
WAIST

In Pure Irish Linen 6.75

The "Racquet"
(Registered)
WAIST-SUIT

In Linen, all white or with colored collar and cuffs 14.50

We originated and established the entirely new "Racquet" idea. Now its lines and features are influencing styles and types of garments everywhere. Get the original "Racquet." Exquisitely tailored. Sells readily on its merits.

The "Travel-Ryte"
(Patented)
WAIST

Practically two waists in one, of Indian silk, washable, extra ruffle and extra stock; also detachable, reversible cuffs, ready for travel and business; changed in five minutes for dinner or house wear. All white, or fancy patterns . . . 7.50

Write for our 1912 "Waist Style Book"

HYNARD & MEEHAN
Makers—15 West 24th Street New York

Nurses Outfitting
ASSOCIATION
54 West 39th Street
Near 5th Avenue, New York

Correct Uniforms
for Maids
FOR HOUSE AND STREET

The only and original specialty house of this kind in the world

Our expert service department is ready at all times to carefully and promptly fulfill your individual requirements.

Write for beautifully illustrated Catalogue B, showing our latest models

V. DARSY

TOILET PREPARATIONS
DE LUXE
INCLUDING THE FAMOUS DR. DYS'
SACHETS DE TOILETTE
14 WEST 47TH ST, NEW YORK
TELEPHONE 3329 BRYANT

A Warm Weather Problem Solved

How to attach and conceal dress-shields under lingerie waists. Best accomplished by this figure-fitting

DeBevoise

(*Pronounced* "debb-e-voice")

"Under-Brassiere" with Kleinert's Best Dress Shields attached.

Washable, and guaranteed for three months' continuous wear. Especially useful with evening gowns. Hooks in front. Sizes every inch from 32 to 48 bust. Two qualities—$1.00 and $1.50.

For Sale at Good Stores Everywhere

Be sure that all the Brassieres you buy bear the DeBevoise label. The very superior materials, shaping and tailoring of the DeBevoise make it important to decline substitutes and insist upon the genuine.

DeBevoise
Brassière

150 other DEBEVOISE Summer styles for every figure, $1 to $10. V-backs, square-backs, open fronts, etc. Linen, nainsook, mesh, open work all-over, etc., profusely trimmed.

Write us today for our beautiful illustrated brochure.
It is free. Please state your merchant's name.

Chas. R. DeBevoise Co., 33-F Union Square, New York

DON'T FEAR SUNBURN

CUTICURA SOAP

And Cuticura Ointment will care for your skin. No other emollients do so much to clear the skin of sunburn, heat rashes, redness and roughness, and do it so quickly and economically.

Cuticura Soap and Ointment sold throughout the world. Liberal sample of each mailed free, with 32-p. book. Address "Cuticura," Dept. 3R, Boston.

Tender-faced men shave in comfort with Cuticura Soap Shaving Stick, 25c. Sample free.

Cushion "EVE"
The Newest COLLAR SUPPORTER
INVISIBLE RUST-PROOF
The soldered ends can't catch or scratch—cushion ends easily sewed through
3 on a card 10c
White or Black at notion counters
Joseph W. Schloss Co.
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WHOLESALE & RETAIL

"SHOP-WINDOWING" ALONG THE RIVIERA

(Continued from page 38)

They have here traveling clocks enclosed in flat leather cases no larger than a cigarette case. These are also notable for their lightness, a great factor in traveling in Europe, where it is so expensive to carry luggage about. The case opens on pressing a little spring, unfolds, and serves as a stand for the watch. Extremely elegant, and much lighter in weight than the usual traveling clock, is one enclosed in a silver case of the same shape and size as the leather one. On the outside the case is carved to any degree of elaboration desired.

COUTURIERS ON THE RIVIERA

The interest in a saunter along this street in Nice and in poking about in the cosy, half-hidden corners of Monte Carlo, is hightened by the constant change of the window displays of the smart shops. In the great window of Redfern's Monte Carlo house, opening onto Ciros terrace, and in Beer's, tucked into a little corner of the Hermitage Hotel, there is displayed each day a new gown, and the milliners renew their hats every day. The shops go on the principle that the idle strollers in these streets have money to spend, and so the temptation to spend it is constantly put before them. The danger of their models being stolen here is so small as to be practically negligible, yet if one were to gaze over long at a window display, the chances are that a gentle hint would be given by the inside curtain being lowered. This method of display is quite different from that in vogue in Paris. When an article is displayed in the windows of a shop in the rue de la Paix, it is certain it is no longer a novelty, or that it has failed in securing success from the clientele of the house.

WHAT REMAINS TO THE WILLOW PLUME

The Maison Sert-Migno, at Nice, shows an exquisite scarf-mantle, composed of gray-tipped, white ostrich feathers in the modish *pleureuse* style, mingled with gray and white marabout feathers, striped with white mousseline de soie and lined with pale gray mousseline de soie.

With the pronounced popularity of silk street costumes worn without a coat, all sorts of little shoulder things will be in fashion, and each house will strive for originality in those they send to their clients. A design of this house is in the form of a short cape shaped in several points at the hem—one in the middle of the back, another where it covers the shoulders, and smaller ones on each side of the front; then it descends in long, slender ends. Silk tassels trim all the points. The foundation of this mantle is gray marquisette embroidered with gray agaric and in a large flower design in coarse, gray silk.

The only excuse for mentioning a wrist bag is the launching of a real novelty in shape or material. One I saw here is so modish and so novel in decoration that it cannot be overlooked. Moderate in size, and of the conventional square shape, it is fashioned from rich, soft black velvet and hung from short, thick, jetted cords. It is strapped twice with two-inch bands of white suède fastened with black jet buckles. These appear to pass under the mounting, which is covered with black velvet. Other new bags of the same shape, but smaller, were embroidered in steel beads, but, as the novelty of these consists in the form of decoration, a written description is of little value. M. A. F.

AS SEEN BY HIM

(Continued from page 29)

there are only comparatively few actors, and those only the stars and a handful of leading men, and the rest are men of good social standing.

As a rule, I have found the average young American actor poorly educated, talking the slang of Broadway with a vile enunciation and the common speaking voice of the lower classes. Usually he has been hurried through a public school, perhaps not even that, and has been picked out by a manager because he has succeeded in some little part (he may have been the hind legs of a cow in a burlesque), and in two years from his start he is a star or a leading man. He does not know how to choose or wear his clothes.

American actors do not, as a rule, follow the example of a man like John Drew, who is a gentleman always and everywhere, but prefer to dress themselves in the mode of Mr. Cohan, their beau ideal. Now, Mr. Cohan is most amusing and excellent in his line, but he purposely represents Broadway—its slang, its nasal way of talking and clipping words, and its peculiar "nobby" style of attire. He is as much an artist in his own way as Eddie Foy is in his, but neither is a proper model for the hero of a drawing-room comedy.

VERSAILLES IS TRANSPLANTED TO SHERRY'S

Just before the close of the Easter season in New York a beautiful fête was given at Sherry's. It was so original and artistic in all its details that it merits just a few words even now, when it has passed into history. It was a surprise dinner and dance given by Mrs. Rodman Wanamaker of Paris and New York to her husband and her many friends in this city. You remember that she was Miss Violet Cruger, one of the most beautiful of the débutantes of some seasons ago and the daughter, by a first marriage, of the clever and talented Mrs. Frederick Tams. Her mother was Miss Blanche Spedden, the sister of Mr. Frederick Spedden.

Sherry's was turned into a miniature Versailles. The Marble Room became the famous Salon of Mirrors, and the guests walked into the great dining room down steps covered with verdure into a grass-carpeted park with statues, vases, trees and walks. Here, at four crescent-shaped tables, the dinner was served. The waiters wore black small clothes and cream-colored coats embroidered in scarlet and gold, white wigs and white stockings, and silver buckles on their shoes. Other attendants were in yellow liveries, and a half-dozen black pages, garbed in blue satin, sat on a stone bench during the dinner, and afterwards handed around cigarettes and coffee. All during the dinner there was a pageant of dancers in stately minuet and the more picturesque Russian movements, musicians who sang to the accompaniment of lutes and mandolins, such dear old French chansons as "Au Clair de la Lune" and "Maman, Dites Moi." Marie Antoinette herself, in a sedan chair and with a train of attendants, courtiers and *belles demoiselles*, passed through the Park on her way to the little Trianon. New York society was represented by the smartest set, both frivolous and serious.

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MUSIC NOTES

PREEMINENT among the final events in the 1911-12 musical season were the series of concerts given in this country by the London Symphony Orchestra, under the leadership of the great Hungarian conductor, Arthur Nikisch. New York was accorded the privilege of hearing four separate programmes, which were interesting chiefly because Mr. Nikisch directed them.

Superior orchestral accomplishment has frequently been supplied by native organizations, but it is doubtful if the quality of musical conducting revealed by the former head of the Boston Symphony Orchestra could be materially surpassed. During the four years that Mr. Nikisch presided over the destinies of the Boston players—from 1889 to 1893—he made a reputation never to be forgotten.

THE RETURN OF MR. NIKISCH

Mr. Nikisch has been away from us for nineteen years, and his return therefore aroused much lively interest in those who appreciate the important part a symphony orchestra plays in the development and maintenance of a high musical standard in any community. Seasoned concert patrons, familiar with the early ability of the gifted foreign conductor, were eager to learn if he still retained his brilliant talent.

They found, to their delight, that this had in no wise diminished, rather had been enhanced by the growth of new qualities to even greater power. Twenty years ago Mr. Nikisch was a temperamental conductor, with a talent not always controlled. To-day he is a mature musician with an intellectual equipment far in excess of that shown in his Boston Symphony days, and, therefore, a far bigger man in his chosen field.

MR. NIKISCH GREATER THAN BEFORE

The Arthur Nikisch of to-day has a much broader musical horizon than the young musician who left this country nineteen years ago; he has greater depth and his knowledge has expanded. He no longer sacrifices any portion of the content of a composition for the sake of display. His readings are now admirably balanced and remarkable for their lucid musical exposition. Mr. Nikisch seems peculiarly able to comprehend the innermost meanings of the composer, to turn that comprehension into practice and, in so doing, to bring out each detail that needs development.

To this distinguished conductor all elements that contribute to the rendition of an orchestral work require analysis before being brought forward. Mr. Nikisch endeavors to utilize these elements in such a manner that each reinforces the other, and that the whole makes for well-rounded perfection, in so far as that can be accomplished.

Some persons have taken occasion to quarrel with the tempo which Mr. Nikisch adopted in the performance of the Tschaikowsky "Pathétique" symphony. They declared that it differed from the tradition to which they had been accustomed. Such questioning is, of course, legitimate, but if so great a musician as this one has not the right to assert his individuality, then the time has come for us to admit that further musical progress shall cease.

Tradition is all very well for those who are average, every-day conductors, but when a truly gifted man appears, his courage in doing the thing which has not been done should be praised rather than condemned. At all events, the "Pathétique" under Mr. Nikisch was an illuminative piece of work, and the music was in nowise harmed through the interpretation this fine leader gave it.

Mr. Nikisch's readings of the Brahms C minor symphony and several excerpts from the Wagnerian music dramas were close to the superlative point. Here his developed repose and musical farsightedness had its sway, for there have been few, if any, performances that held more for audiences from the standpoint of pure conducting.

A MAGNETIC PERSONALITY

America has never come under the sway of a director whose personality was more magnetic than that of Arthur Nikisch. When he walks to his stand he begins to exercise that remarkable influence, even before the baton is raised for the first signal to the orchestra. During the performance of a number, the effect of his personality grows, and at its conclusion there is little left for an audience except to applaud unstintingly.

It is this quality of personality, coupled with a certain restrained power, that holds most for the listener who is not a skilled musician. Mr. Nikisch proved that he held in reserve, abilities not taxed on every occasion, and his willingness, during climacteric moments, to adhere to legitimate rather than sensational lines speaks much for his repression and his desire to succeed through the use of only the finest qualities of musicianship.

MERITS OF THE INSTRUMENTS

The men of the London Symphony Orchestra are efficient players, experienced and well schooled. This organization is an offshoot of the orchestra that was originally started in the British metropolis under Henry J. Wood, and has been in existence for eight years. There is no permanent conductor, for it is the custom to invite representative leaders to take charge for brief periods.

The strings of the London Symphony are vibrant and pure, and the players well equipped technically. The woodwinds, however, are far from satisfactory, according to American standards. This is especially marked in the cases of oboe and flute; the clarinet is less offensive. The brass section, though somewhat wanting in mellowness of tone, is scarcely up to the level of the strings. Comparison of this orchestra with the Boston Symphony leaves much to be desired, and the same is true, to a less degree, of the Theodore Thomas and New York Symphony orchestras.

"ORFEO" AS AN ORATORIO

One of the most doleful musical offerings in many a day was the first presentation in this country of Montiverdi's "Orfeo," in oratorio form, at the Metropolitan Opera House on a recent Sunday night. This Montiverdi, known as the "father of opera," treated the story from the traditional viewpoint, but his music has comparatively nothing to offer when one remembers what Gluck did in this direction later on.

In contrast to the four persons used by Gluck, there are numerous characters in the Montiverdi work, and none of them have opportunities for vocal display. Of course, as affording means to see precisely what was done in those days, three hundred years ago, this "Orfeo" (or "Orpheus") is interesting. To the ear, however, the measures are exceeding wearisome.

There is almost no variety in treatment, no musical color and a deal of extended recitative which is slightly melodic, though it almost never permits a soloist to deliver a set aria. The choruses are but little better, and one is unpardonably repeated. On this occasion an English text was used, the translation of which was made by Mr. Charles Henry Meltzer, a New York music critic.

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I HAD come to London from a dear old English market town, and the bustle of the streets, the roar of the traffic, appalled me. I missed the quietness and quaintness of my old home, the country food and the pleasure of picking and choosing from the stalls in the market square. But London was to be my new home, and I must learn to bear the pain of a stranger in a strange land.

It remained for the little French Madame over the way to offer a remedy for my homesickness. From the top window of the large house, which had been converted into flats, I used to watch her every morning. Regularly, as the clock in the big church tower chimed the noon hour, the little Madame came down the steps of the house opposite, armed with a string bag of astounding proportions and, crossing the road, set off gaily to the westward. As the hands of the clock moved round to one, she would come tripping back with the bag bulging and the conscious air of the proud housewife in every tap-tap of her high heels.

Pass the doors of "Au Petit Riche" and you are in a Brittany farm house where delectable déjeuners are served

THE MYSTERY DIVULGED

One day a catastrophe occurred. A playing boy collided with Madame and scattered the contents of her bag on the pavement. A straw-covered flask of real Chianti lay tipped up on the curb, a green lettuce, a packet of dandelion and corn salad, a long French roll—all lay scattered in the gutter. It was the edibles, I must confess, and not the lament of the disconsolate little woman, which made me fling wide my door and hasten to the rescue of salad in distress.

"Oh, but Madame is kind! The beautiful salad, the wine my Jean adores. Oh la, la! the *weeked* boy. I could *keel* him."

I soothed the would-be little murderess with the soft brown eyes, and before I had picked up the salad and tried to wipe the mud off the long roll, I had discovered the secret of her shopping.

"But did Madame not know the most wonderful shops in London—down in Soho? The French people could not exist if it were not for the little Soho, like a corner of a town in that most beautiful of countries, the lovely France"—and the sparkling brown eyes dimmed for a moment.

I explained that I did not know, and then what a flood of information about the "little town" close by was poured upon me. I finally wrung the promise that she would guide me there on the morrow.

When twelve struck, and Madame's rat-tat sounded on the door, I was ready, and we hurried along New Oxford Street, crossed the cluster of turnings where Tottenham Court Road joins hands with Charing Cross Road, and turned down Soho Street into the quiet confines of one of the most interesting Squares in London.

As we wound in and out of narrow turnings, towards Berwick Street where the market is held, the little French woman chatted continually. Did Madame require anything for the toilette? Perchance Monsieur was in need of socks. Oh, but she would open the eyes of Madame.

She succeeded beyond her expectations when we reached Berwick Street. The narrow thoroughfare was lined each side with a medley of stalls. One man cried fresh fish, and fresh, indeed, they looked—herrings, silver from the sea, and priced at a penny each. Another stall was weighted with ripe tomatoes for twopence a pound. I hovered round a barrow ladened with embroideries at a penny a yard and multi-colored ribbons which sold for three yards for a penny.

BARGAINING AL FRESCO

My guide pulled my sleeve and drew me up before a barrow covered with stockings of every hue, guarded by a pleasant creature who told me that her good husband crossed the Channel several times a year and brought back the most wonderful hosiery. I had only to look to see the finest silk stockings, such as were sold in the London shops for half a golden sovereign a pair, but there was one tiny flaw—the gossamer stocking had caught on the loom and broken a thread. However, clever fingers and a needleful of silk would soon remedy that, and think, they were priced at sixpence a pair! See these lovely lisle thread stockings, for which at the large shops just round the corner Madame would be asked four and five shillings a pair, and here, because of a tiny flaw marked by a pin, she would be asked only fourpence ha'penny. Then there were flawless stockings, black silk and cotton mixed, with white feet, for fourpence ha'penny; gentlemen's socks, as soft as silk and in every shade, for sixpence a pair.

GOOD MARKETING

I was then led down a little court, where a real French butcher cried his wares in his own tongue. A sharp turn brought us into Little Pulteney Street. Madame had a green-grocer to show me. Over his door were painted the words "Little Harry," and ladies were invited to step inside and buy the best of the land. I learnt that when new potatoes are priced at sixpence a pound, Little Harry sells them for twopence, that peas and beans can be bought out of season for a very small price, that one can buy a threepenny bag of salad and find therein a small cabbage-lettuce, the healthful dandelion, corn salad, radishes and a scrap of garlic, from which to evolve a dish fit to set before a king.

Across the road Madame led me to the shop of the good Signor Parmigiani, who sells real Chianti in wicker flasks for a shilling a bottle. In his window I saw large basins filled with delightful splashes of scarlet, orange, green and gold, which I learned were called *mostarda di frutti*, and consisted of many fruits—plums, apples, pears, greengages, oranges—all pickled.

"Little Harry" is a courteous green-grocer who, for a few pennies, supplies the thrifty housewife with the freshest vegetables, in and out of season.

Round the corner into New Compton Street the little Madame whirled me. See, the open shop window where a pretty mademoiselle fries and serves the *gaufres*, smoking hot! What are *gaufres?* Why, small, unsweetened, puffy confections similar to waffles, which are eaten with butter and powdered sugar. Further on we came to the Algerian Coffee Store. Here one could buy French cheeses, coffee and all sorts of French, fireproof cooking utensils, but above all it is the shop where good housewives buy the French cooking salt, "le gros sel," which is the secret of that different taste in French cooking.

(*Continued on page 92*)

A Smolin Hat

of White Felt FOR SHORE OR MOUNTAIN

OTHERS TOO—AT
All Smart Shops

JULIUS SMOLIN *Originator* **718-720 Broadway, N. Y.**
Founded 1885 *21 Bis Rue de Paradis*

Gerhardt & Co

MILLINERY IMPORTERS

14 and 16 East 33d. Street, (Third Floor) New York
54 Rue des Petites-Ecuries, Paris.

EXTRAORDINARY HAT SALE

FRENCH MODELS AND STUNNING GERHARDT CREATIONS

Which afford an exceptional opportunity to purchase at

MOST SUBSTANTIAL PRICE REDUCTIONS

Three Custom Shirts for Women - - $5.00

Made from your own measure.
These shirts are made from men's patterns. Men's negligee style worn with Linen Collars.
The soft front kind of shirts are the kind to use for every day wear.
Made with Pearl buttons and button holes and attached cuffs.

Fine Madras, Oxfords and Percales.

Send for Clippings of goods and self-measuring blanks.
Two hundred samples of goods to select from.
Flannel Shirts, French cuffs, from your own measure, $6.50 for 3 shirts.
Collars attached or detached $1.00 extra.
Patterns of goods and make are not to be had in women's furnishing stores.
My guarantee: Money refunded if not entirely satisfactory.

STILERITE COMPANY

C. G. Cleminshaw, 291 River St., Troy, N. Y.

References: Any National Bank in Troy.

You Can Weigh

Exactly what

You Should Weigh

My pupils are among the most refined, intellectual women of America. They have *regained* health and good figures and learned how to **keep** well. Each has given me a few minutes a day in the privacy of her own room to following scientific, hygienic principles of health, prescribed to suit each individual's needs.

The Simplest Gown looks well on a Figure of Correct Proportion if Carried Well.

No Drugs—No Medicines

My work has grown in favor because results are quick, natural and permanent and because they are scientific and appeal to *common sense.*

Be Well—nothing short of **well.**

Radiate Health so that every one with whom you come in contact is permeated with your strong spirit, your wholesome personality — feels better in body and mind for your very presence.

Be Attractive—well groomed.

Improve Your Figure—in other words, **be at your best.** You wield a stronger influence for good, for education, for wholesome right living, if you are attractive and well, graceful and well poised—upright in body as well as in mind—and you are happier.

I want to help every woman to realize that her health lies, to a degree, in her own hands, and that she can reach her ideal in figure and poise.

Judge what **I can do** for you by what **I have done** for others.

I think I do not exaggerate when I say I have corrected more **Chronic Ailments** and built up and reduced more women during the past nine years than any ten physicians—the best physicians are my friends—their wives and daughters **are my pupils.**

I have **Reduced** about 25,000 women from 10 to 85 lbs. I have rounded out and **Increased the Weight** of as many more—all this by strengthening nerves, heart, circulation, lungs and vital organs so as to regulate the assimilation of food.

Won't you **join us**?—we will make you and the whole world better.

I have published a **free** booklet showing how to stand and walk correctly, and giving other information of vital interest to women. Write for it and I will also tell you about my work. If you are perfectly well and your figure is just what you wish, you may be able to help a dear friend—at least you will help me by your interest in this great movement of health and figure through natural means.

Sit down and write to me NOW. Don't Wait—you may forget it.

I have had a wonderful experience, and I should like to tell you about it.

SUSANNA COCROFT, Dept. 17, 624 Michigan Ave., Chicago

Miss Cocroft's name stands for progress in the scientific care of the health and figure of women

ALABASTRINE
FOR MANICURING

USE BEECHAM'S ALABASTRINE—Do your own manicuring and you'll be delighted with the perfect results. No need for unsightly nails and rough cuticle. **ALABASTRINE** makes the nails attractive, the hands smooth and white. Explicit directions accompany each jar. Price 65c.

USE BEECHAM'S NON-GREASY VIOLET CREAM for beautifying the skin; ideal when motoring; **50c. Beecham's Primrose Cold Cream** has no equal; **50c. Beecham's Odorcide** entirely nullifies the unpleasant odor of perspiration without clogging the pores like powder deodorizers, or soiling clothing as do greasy creams. **50c and $1.**

BEECHAM'S BEAUTIFIER—An antiseptic Liquid Powder in flesh and white, which will give the bloom of youth and a beautiful, velvety whiteness. Beecham's preparations are used by Mme. Emma Eames and other celebrated prima donnas. Indorsed by physicians.

At all leading dry goods and drug stores, including Jordan, Marsh & Co. and D. R. Emerson, Boston; Marshall Field, Chicago; Meier & Frank, Portland, Oregon; Denver Dry Goods House, Denver; R. H. Macy & Co., Hegeman's, Riker's and Park & Tilford's, New York; Abraham & Straus, Brooklyn; John Wanamaker's, Strawbridge & Clothier, Philadelphia, Etc.

Or by mail upon receipt of price (add 10c for postage). From Dept. V.,

BEECHAM'S LABORATORY, Bedford Park, New York City.

"Isn't she a healthy looking convalescent? I never knew anyone to recover so rapidly from a serious illness."

When the pivotal point of illness is safely passed and convalescence begins, a highly nourishing, mildly tonic food hastens the return to health.

Pabst Extract
The Best Tonic

being a predigested liquid food in highly concentrated form, supplies the very elements needed to stimulate the appetite, aid digestion and tone up the whole system. Its beneficial effects in convalescent cases are known to leading physicians all over the world. Your doctor will recommend it.

Most Druggists Sell It—Order by the Dozen

Pabst Extract
The Best Tonic

builds up the overworked, strengthens the weak, overcomes insomnia, relieves dyspepsia—helps the anaemic, the convalescent and the nervous wreck. It prepares the way to happy, healthy motherhood and gives vigor to the aged.

The United States Government specifically classifies Pabst Extract as an article of medicine—not an alcoholic beverage.

Order a Dozen from Your Druggist
Insist upon it being Pabst

Warning

Cheap imitations are sometimes substituted when Pabst Extract is called for. Be sure you get the genuine Pabst Extract. Refuse to accept a substitute. No "cheaper" extract can equal Pabst in purity, strength and quality.

$1000 Reward

for evidence convicting anyone who, when Pabst Extract is called for, deliberately and without the knowledge of his customer, supplies an article other than genuine Pabst Extract.

Library Slip

good for books and magazines, with each bottle

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"Health Darts," tells ALL uses and benefits of Pabst Extract. Write for it—a postal will do.

Pabst Extract Co., Milwaukee, Wis. 5

EMBROIDER WITH LUSTROUS
"Sida" Floss
TRADE MARK
All Shades at Your Dealer
JOSEPH W. SCHLOSS CO., N.Y.

Here is Real Cigarette Distinction for You

THE little personal touch that makes you stand apart from the rest. Combines distinction, character, charm.

100 Cigarettes with Your Monogram for $2

ARTISTICALLY engraved in gold at the price of plain initials. 100 fragrant smokes of smooth blend, selected, mild, Turkish tobacco, rolled to suit your especial fancy. Tips of gold, silver, cork, straw or plain.

Enclose $2 bill in letter, print initials plainly, select style by number and see how pleased you will be with them. Or, send 30c in stamps for 5 sample cigarettes. Write to-day. This offer limited.

Apollo Bros., Inc., 137 No. 8th St., Phila., Pa.

50 ENGRAVED CARDS OF YOUR NAME $1.25
COPPER PLATE IN CORRECT SCRIPT
The quality must please you or your money refunded
SAMPLE CARDS or WEDDING INVITATIONS UPON REQUEST
SOCIAL STATIONERS **HOSKINS** 926 Chestnut street PHILA.

Learn The New Game

The most fascinating card game ever invented. The element of luck almost entirely eliminated—it's a game of skill and brainwork.

Duplicate Auction Whist

combines all the good points of the two best games of the Whist family—Duplicate Whist and Auction Bridge, with delightful new features. Enthusiasm runs high wherever it is played. Will be a prime favorite everywhere. Be the first to introduce it into your club or social circle. Complete book of instructions—$1.00.

Duplicate Auction Whist Supply Company
Dept. V., Pierre, S. D.

S O C I E T Y

Died

NEW YORK

Barton.—On April 9th, Marjorie Barton, daughter of the late Charles Day and Grace Hills Barton, of Hartford, Conn.

De Haven.—On April 16th, Alexander H. De Haven.

Dick.—On April 5th, at his residence in Williamsburg, William Dick, aged 89 years.

Grant.—On April 12th, Major-General Frederick Dent Grant.

Howland.—On April 4th, at Cannes, France, Meredith Howland.

Winthrop.—On April 16th, Robert Dudley Winthrop.

Reported Among the Missing on the Titanic.—John Jacob Astor, Major Archibald W. Butt, Howard Brown Case, Walter M. Clark, J. Bradley Cumings, Walter D. Douglas, William C. Dulles, Edith Evans, Jacques Futrelle, Charles M. Hayes, Edward A. Kent, J. H. Loring, Daniel W. Marvin, Francis D. Millet, Clarence Moore, E. C. Ostby, Washington A. Roebling, 2nd, Arthur Ryerson, J. Clinch Smith, Lucian P. Smith, William A. Spencer, William T. Stead, John B. Thayer, N. Wyckoff Vanderhoef, F. M. Warren, George W. Wick, George D. Widener, son of Mr. P. A. B. Widener; Harry Elkins Widener, son of George D. Widener.

BOSTON

Coolidge.—On April 14th, Thomas Jefferson Coolidge, Jr.

Dabney.—On April 14th, Tina Sears, wife of the late Alfred S. Dabney, and daughter of the late Frederick R. Sears.

PHILADELPHIA

McKean.—On April 8th, Elizabeth Wharton, wife of the late Thomas McKean, and daughter of the late George Mifflen and Maria Markoe Wharton.

Engaged

NEW YORK

Cluett-Black.—Miss Beatrice Cluett, daughter of Mr. and Mrs. George B. Cluett, of Troy, N. Y., to Mr. R. Clifford Black.

Curtis-Breed.—Miss Jane McGraw Curtis, daughter of Mrs. Charles B. Curtis, of Bay City, Mich., to Mr. James McVickar Breed, of New York.

Jackson-Cornell.—Miss Louise Havemeyer Jackson, daughter of Mrs. Frederick Wendell Jackson, to Mr. John Black Cornell, son of Mr. and Mrs. John Milton Cornell, of Seabright, N. J.

Knowlton-Cowdin.—Miss Madeleine Knowlton, daughter of Mrs. Danford Henry Knowlton, to Mr. John E. Cowdin.

Moore-Fitzhenry.—Mrs. J. Amory Moore, to Mr. Joseph Henry Fitzhenry, of London, England.

Rathbone-Morgan.—Miss Mary Rathbone, niece of Mr. and Mrs. J. Archibald Murray, to Mr. William Fellowes Morgan, Jr., son of Mr. and Mrs. William Fellowes Morgan, of New York and Short Hills, N. J.

Sanderson-Sloane.—Miss Sibyl Sanderson, daughter of Mr. Edwin Nash Sanderson, to Mr. Douglas Sloane.

Sloan-Jenkins.—Miss Isabelle C. Sloan, granddaughter of Mrs. Samuel Sloan, to Mr. Michael Oswald Jenkins, son of Mr. and Mrs. R. Hillen Jenkins, of Baltimore.

Spear-Slocum.—Miss Marguerite Spear, daughter of Mrs. Edwin Hudson Spear, to Mr. H. Jermain Slocum, Jr., son of Colonel Herbert J. Slocum, U.S.A.

Sullivan-Ely.—Miss Laurel Sullivan, daughter of Mr. and Mrs. Arthur Wellesley Sullivan, to Mr. Montague Ely.

Woodward-Vietor.—Miss Eleanor Woodward, daughter of Mrs. Orator F. Woodward of Le Roy, N. Y., to Dr. John A. Vietor, son of Mrs. George F. Vietor.

BALTIMORE

Baldwin-Garrettson.—Miss Dorothy Baldwin, daughter of Mr. and Mrs. Summerfield Baldwin, to Mr. James Garrettson, of Elmhurst, L. I.

Dickey-Randall.—Miss Elizabeth Lee Dickey, daughter of Mr. and Mrs. Charles H. Dickey, to Mr. Irving Randall, of Chicago.

BOSTON

Warren-Mac Veagh.—Miss Rachel Warren, daughter of Mr. and Mrs. Fiske Warren, to Mr. Rogers Mac Veagh, of New York.

BUFFALO

Sheehan-Jones.—Miss Evelyn Sheehan, daughter of Mr. and Mrs. Robert Sheehan, to Mr. Walter Randolph Jones, of Pittsburg.

CHICAGO

Fitzgerald-Corboy.—Miss Florence Fitzgerald, daughter of Mr. and Mrs. Henry J. Fitzgerald, to Mr. John A. Corboy, son of Mr. and Mrs. Richard J. Corboy.

MINNEAPOLIS

Chandler-Fisher.—Miss Gertrude Burbank Chandler, daughter of Mr. and Mrs. Wallace Brooks Chandler, to Mr. Harold Cooke Fisher.

NEW ORLEANS

Brousseau-Hardin.—Miss Katherine Sidney Lee Brousseau, daughter of Mrs. A. Ringgold Brousseau, to Mr. Harry Simms Hardin.

Preot-Davis.—Miss Nina Marie Preot, daughter of Mrs. George C. Preot, to Dr. Richard Terrell Davis, of Charlestown, W. Va.

PHILADELPHIA

Newlin-Burt.—Miss Katherine Newlin, daughter of Mr. and Mrs. Thomas Shipley Newlin, of Fishkill-on-Hudson, N. Y., to Mr. Maxwell Struthers Burt, of Philadelphia.

Roebling-Tyson.—Miss Helen Roebling, daughter of Mr. Charles G. Roebling, of Trenton, N. J., to Mr. Carroll Sergeant A. Tyson, Jr., son of Mr. and Mrs. Charles S. Tyson.

West-Haines.—Miss Sarah Shippen West, daughter of Captain and Mrs. William Whitehead West, to Mr. Richard Montgomery Haines, son of Mr. and Mrs. Charles E. Haines.

PROVIDENCE

Carroll-Mitchell.—Miss Kathleen Carroll, of Portland, Oregon, to Lieutenant Manton C. Mitchell, of the First United States Infantry.

ST. LOUIS

Clopton-Franklin.—Miss Emily Clopton, to Lieutenant Elkin L. Franklin, of the Thirteenth United States Cavalry.

ST. PAUL

Cruikshank-Warren.—Miss Gladys Cruikshank, daughter of Mr. and Mrs. J. J. Cruikshank, of Hannibal, Mo., to Mr. William Allen Warren, son of Mr. and Mrs. Alvah Warren, of St. Paul.

SEATTLE

Sparling-Monroe.—Miss Mary Helen Sparling, daughter of Mrs. Frederick Herbert Sparling, to Lieutenant John Albert Monroe, U.S.N.

(*Continued on page* 86)

THE tree-tops have telegraphed the news ahead that Spring is here!

All nature invites you to the exhilaration of the out-of-doors and the tonic of fresh air—in your Detroit Electric.

Distance has surrendered to the Detroit Electric! A real automobile, electrically propelled, is an actuality in the Detroit Electric. It is the safest, most easily started and stopped automobile in the world.

The Detroit Electric is the only Direct Shaft Driven electric car made. There are no concealed chain or gear reductions *housed* between the motor and shaft *underneath* this car. That's why we call our Shaft Drive the "Chainless" Shaft Drive.

The mileage in a Detroit Electric is more than ample for the day's run.

Other features that establish the pre-eminence of this motor car, are:—

Four extra powerful brakes (2 sets), acting on the drive wheels with an extra margin of safety ten times greater than you will require.

A controller lever built into the side of the car itself, allowing full seat room. When not in use, both the controller and steering levers are raised upright, flat against the side of the car, out of the way. In use they are lowered to a natural, restful position directly in front of the operator. The steering lever is non-vibrating.

A divided front window, adjustable from one inch to the full depth, without disturbing the occupants; doors that open forward instead of backward.

Body panels and fenders made of aluminum—more substantial than wood and lighter than steel; fenders "closed-in". They will not rattle.

Yielding, flexible, yet unbreakable springs that make riding luxurious with either cushion or pneumatic tires.

We offer you a selection of nine body designs. Illustrated catalog sent upon request.

Anderson Electric Car Co., 410 Clay Avenue, Detroit, U. S. A.

Branches:

Buffalo
Brooklyn
Cleveland

New York, Broadway at 80th Street Chicago, 2416 Michigan Avenue
(Also Branch at Evanston, Ill.)
Selling representatives in all leading Cities

Kansas City
Minneapolis
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Motor Apparel

Motoring Coats
FOR
Men and Women
Also COATS for the STEAMER
MOUNTAINS and the SEASHORE
We please the critical and our wide assortment anticipates your individual wants.
SUMMER DUST COATS
for MEN and WOMEN—an unrivalled assortment.
RAINCOATS of superior excellence for MEN and WOMEN.
MOTOR HATS and BONNETS, VEILS, GLOVES, CAPS, GOGGLES, Etc.
MOTORING ACCESSORIES of every description.
CHAUFFEURS' SUITS and OVERCOATS
ready for service and to order.
Send for illustrated catalog.
Sole Agents for ALFRED DUNHILL MOTORITIES, London.

FIFTH AVE & 34TH ST.
OPPOSITE THE WALDORF ASTORIA

La Mignon
Toilet Preparations

In Springfield, where originated, these toilet articles were first sold among personal friends of their maker. They have gained great favor, and hundreds of well-known women throughout New England are now using them. Made in small quantities, and each box or bottle is under the personal supervision of the original discoverer.

Skin Food

A delight to the user. It helps to remove lines and wrinkles and make the complexion soft and velvety. It is quickly absorbed by the skin. Particularly beneficial for sunburn and chapped skin. Generous jar $1, postpaid.

Astringent Lotion

A soothing preparation for irritations of the skin. It helps to reduce enlarged pores, thus refining and beautifying the skin. People who have used this lotion have seen for themselves in a very short time the difference in the quality of their skin. 75 cents per bottle, postpaid.

These preparations speak best for themselves, the way to test them is to order a jar by mail. They are absolutely guaranteed not to grow hair, and will not spoil if kept indefinitely.

If you want more information before purchasing, write for special hints in regard to your skin. They will be given free if you will send full particulars in regard to your skin condition.

J. S. Eichenberg
18 Sumner Avenue
Springfield, Mass.

MME. OATES
Formerly at 50 East 49th Street.
Announces Her Removal
to
153 West 57th St., N. Y.
The illustration a PAQUIN copied for $75
SALE of Model Gowns, MAY 16th at greatly Reduced Prices

S O C I E T Y

(*Continued from page 84*)

WASHINGTON

Parker-Hoyt.—Miss Alice Gordon Parker, daughter of Mr. and Mrs. Richard Wayne Parker, to Mr. Henry M. Hoyt, son of the late Solicitor-General Henry M. Hoyt.

Weddings

NEW YORK

Goadby-Morgan.—On May 4th, at Newport, Mr. Arthur Goadby, of New York, and Miss Johanna Morgan, daughter of the late William Rogers Morgan.

CHICAGO

Hamilton-Hitching.—On May 4th, at the home of the bride, Mr. Sinclair Hamilton and Miss Christine Hitchings, daughter of Mr. and Mrs. Hector M. Hitchings.

Seamans-Andreae.—On April 27, in St. Mary's Church, in Tuxedo, Mr. Woodbury Seamans, son of Dr. and Mrs. William S. Seamans, and Miss Alice Andreae, daughter of Mr. and Mrs. Otto Andreae, Jr.

ATLANTA

Cooper-Nunnally.—On May 9th, Miss Mary Cooper, daughter of Mrs. Hunter Pope Cooper, and Mr. Winship Nunnally.

BALTIMORE

Bergland-Bond.—On May 4th, in Emanuel Church, Mr. William Scott Bergland and Miss Eloise Bond, daughter of Mr. and Mrs. Hugh Lennox Bond, Jr.

BOSTON

Emmons-Young.—On April 23rd, Mr. William Bacon Emmons, of Woodstock, Vt., and Miss Margaret Young, daughter of Mrs. Benjamin Loring Young.

CHICAGO

Herrick-Forgan.—On May 11th, in St. James' Episcopal Church, Miss Margaret Herrick, daughter of Mr. and Mrs. John J. Herrick, to Mr. Donald Murray Forgan.

PITTSBURG

Dallmeyer-McCutcheon.—On April 30th, Mr. Henry J. Dallmeyer and Miss Rebekah McCutcheon, daughter of Mr. and Mrs. Thomas G. McCutcheon.

Van Kleeck-Cochran.—On May 11th, Mr. Nelson Roe Van Kleeck, of New York, and Miss Caroline Hampton Cochran, only daughter of Mrs. Mansfield Bowman Cochran.

ST. PAUL

Freeman-Wann.—On April 30th, at the Church of St. John the Evangelist, Mr. Harold Chandler Freeman and Miss Eleanor Wann, daughter of Mr. and Mrs. Thomas Leslie Wann.

WASHINGTON

Wheeler-Johnson.—On May 8th, at Cherrydale, Va., the country home of the bride's parents, Mr. Earl Wheeler and Miss Margaret Johnson, daughter of Dr. and Mrs. Joseph Tabor Johnson.

Weddings to Come

NEW YORK

Hopkins-Cowdin.—On June 5th, at the home of the bride, Miss Florence Hopkins, daughter of Mr. and Mrs. Edward W. Hopkins, of Menlo Park, California, to Mr. J. Cheever Cowdin, of New York.

ATLANTA

Whitehead-Boyd.—On June 10th, Mrs. J. E. Whitehead to Mr. Carlile Boyd, of New York City.

BOSTON

Sturgis-Harding.—On June 1st, in St. Stephen's Church, Miss Dorothy Sturgis, daughter of Mr. and Mrs. R. Clipton Sturgis, to Mr. Lester Harding, son of Mrs. A. E. Harding, of Cohasset.

CHICAGO

Butler-Peck.—On June 15th, in Christ Episcopal Church, Winnetka, Miss Marion Butler, daughter of Mrs. Herman B. Butler, to Mr. Claude Jewell Peck, son of Mr. and Mrs. Edward S. Peck, of Washington, D. C.

Chatfield-Taylor-Whitman.—On June 29th, at the country home of the bride's parents, Miss Adelaide Chatfield-Taylor, daughter of Mr. and Mrs. Hobart Chatfield-Taylor, to Mr. Hendricks Whitman, of Brookline, Mass.

Haven-Jones.—On June 5th, at the home of the bride, Miss Elizabeth Wing Haven, daughter of Dr. and Mrs. Alfred C. Haven, of Lake Forest, to the Rev. Walter C. Jones.

Leslie-Keith.—On June 8th, in St. James' Episcopal Church, Miss Dorothy Leslie, daughter of Mr. George Leslie, to Mr. Stanley Keith, son of Mrs. Elbridge G. Keith.

Robbins-Goodman.—On June 12th, Miss Marjorie Robbins, daughter of Mr. and Mrs. Henry S. Robbins, to Mr. Kenneth Sawyer Goodman.

Warren-Mason.—On June 29th, Mrs. Janet Stebbins Warren, daughter of Mr. James A. Warren, of Winnetka, and Mr. Roswell B. Mason.

CINCINNATI

Egan-Pratt.—On June 3d, Miss Edith Egan, daughter of Mr. and Mrs. S. P. Egan, to Mr. William Pratt, of Brooklyn, N. Y.

PROVIDENCE

Capron-Strickler.—On June 1st, in the Central Congregational Church, Miss Helen C. Capron, daughter of Dr. and Mrs. Franklin P. Capron, to Mr. Guy F. Strickler.

Harris-Squibb.—On June 6th, in Grace Church, Miss Sallie B. Harris, daughter of Mr. and Mrs. Stephen C. Harris, to Mr. George S. Squibb.

Entertainments Given for Charity

Concert for the Benefit of St. Luke's Home for Aged Women.—On April 9th, the seventy-fifth concert under the auspices of the Hospital Musical Association. Board of managers include: Mr. Henry Warren Goddard, Rev. Ernest M. Stires, D.D., Mr. George B. Agnew, Mrs. Livingston Schuyler, Mrs. Stewart L. Woodford and Mrs. Charles Zabriskie.

Concert for the Benefit of the New York Home for Convalescents.—On April 18th, at the Plaza. The patronesses include: Mrs. Whitelaw Reid, Miss Mary Livingston Van Buren Vanderpoel, Mrs. Livingston Jones, Mrs. Montgomery Schuyler and Mrs. Charles Dwight Sabin.

Musical Comedy Under the Auspices of the Junior League.—On April 25th and 26th, in the Berkeley Theatre, a musical comedy entitled Tags and Tatters, for the benefit of the Music School Settlement.

Calendar of Sports

AUTOMOBILING

May 14-17—Commercial Vehicle Reliability Run, Chicago.
May 30—Track Races, Salem, N. H.
May 30—Five Hundred Mile Speedway Race, Indianapolis, Ind.

DOG SHOWS

May 14-16—Altoona Kennel Club, Altoona, Pa.
May 17-18—Del Monte Kennel Club, Del Monte, Cal.
May 18—Nassau County Kennel Club.
May 30—Long Island Kennel Club, Brighton Beach, L. I.
May 30—Maria Valley Kennel Club, Mill Valley, Cal.

GOLF

May 14-18—Nashville Golf and Country Club, Women's Southern Championship.
May 16-18—Chevy Chase Club, Spring Tournament.
June 3-8—Westward Ho! British Amateur Championship.
June 3-8—Chattanooga G. and C. C. Southern Championship.
June 3-8—Philadelphia Cricket Women's Eastern G. A. Championship.

HORSE SHOWS

May 14-17—Ottawa, Canada.
May 15-16—Keswick, Va.
May 24-25—Elkridge, Md.

POLO

May 15-25—Washington Polo Club.
May 26-June 4—Philadelphia Country Club.
June 5-13—Bryn Mawr Polo Club.

TENNIS

May 18—Championship of the Bronx, at the Bedford Park Club.
May 27—Manhattan Doubles and Open Singles, at New York T. C.
May 29—Ladies' Tournament at the Morristown (N. J.) Field Club.
May 30—Championship of Nassau and Queens County, at the Great Neck Hills Country Club.

YACHTING

May 25—Atlantic Yacht Club.
May 30—National Yacht Club.

Thomas Cort Hand-Sewed Shoes are made with a perfection due only to the inner knowledge of years of study—as only good shoes should be made.

Yet they are not made upon theoretical or visionary lines. Each process in making

THOMAS CORT
SHOES

is a **Hand** one, be it cutting, fitting, sewing, vamping or any other part necessary to develop the shoe into a perfect whole.

Folks who have once worn a pair of Thomas Cort Hand-Sewed Shoes can never again wear the ordinary kind and be satisfied. The quality, the wear and the service easily prove themselves.

In every fashionable style—in many exclusive models, at Eight to Fifteen Dollars the pair. And worth every cent of it.

Write for Style Brochure and name of the nearest dealer.

THOMAS CORT, NEWARK, N. J.

Martin & Martin, 1 *East 35th St., New York.* *Bouladou,* 39 *Rue de Chaillot, Paris.*

Founded 1826

Cold Storage of Furs

Perfect Storage—Moderate Charges

Years of Continuous Cold Storage have proven the superiority of the system over **all** others.

Our Cold Storage Plant

Is on our premises in charge of expert and practical furriers, and is modern in every detail that would aid in the preservation and protection of furs.

Our storage rooms are dust proof, secure against moths, and the odors of moth preventives are avoided.

Cleaning

Articles stored are first cleaned by vacuum or compressed air. Minor rips in furs will be sewed, and all fur collars cleaned free of charge.

Repairing

We are particularly well equipped for repairing and remodelling fine furs at special prices during the Summer months.

Lord & Taylor
NEW YORK

There's just the difference between a raw, poorly made Cocktail and a

Club Cocktail

that there is between a raw, new Whiskey and a soft old one.

The best of ingredients—the most accurate blending—cannot give the softness and mellowness that age imparts.

Club Cocktails *are aged in wood* **before bottling—and no freshly made Cocktail can be as good.**

Manhattan, Martini and other standard blends, bottled, ready to serve through cracked ice.

Refuse Substitutes

At All Dealers

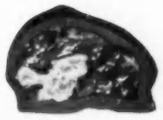
G. F. HEUBLEIN & BRO.
Sole Props.
Hartford New York
London

Huyler's Sicilian Chocolate

THIS is one of *Huyler's Sicilian Chocolates.* Made from freshly shelled English Walnut meats surrounded by a paste of ground raisins and covered with *Huyler's* Sweet Chocolate.

Huyler's
Bonbons Chocolates

It is one of the forty or more delicious varieties regularly included in an assortment of *Huyler's*.



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Crepe de Chine, $28.50
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In all Standard Shades

A very suitable model in every respect, graceful and clinging, with plain, goodlines. Richly embroidered cape effect which covers entire waist, back and front, as illustrated; yoke and undersleeves of fine shadow lace; elastic at the waist.

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If you send check or money order for either of the above amounts, stating size and color desired, the gown will be forwarded immediately to any part of the country.

Catalog 3-V will be sent free for the asking. It describes in full many new street gowns, afternoon and evening frocks, evening wraps, hand-made negligees, etc.

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Sizes, 32 to 48. Price, $2.00 and $3.00.

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George Morland's portrait of his wife

ART NOTES

UNDER the direction of Mr. J. T. Herbert Baily, editor of "The Connoisseur," an exhibition of canvases borrowed from English collectors was recently held at the new galleries of White-Allom & Co., for the purpose of providing for the descendants of Dickens. One of the most striking of the paintings of less known artists is Opie's portrait of his father. So forceful is this head that one can well understand Northcote's saying: "Other artists paint to live; Opie lives to paint."

One of the most charming portraits of women shown is illustrated above. This portrait of his wife by George Morland is painted in the artist's happiest manner. Raeburn's famous portrait of Mrs. Irvine Boswell is the pride of the gallery.

SPANISH PAINTINGS

The paintings by El Greco and Goya exhibited at the Knoedler galleries were worthy of the interest they called forth. Although these two artists belong to the same national school they are totally dissimilar. Perhaps the most impressive portrait shown by El Greco was that of the Cardinal Don Fernando Nino de Guevara, Inquisitor and Archbishop of Seville. Wonderful indeed is the mingling of delicacy and force here displayed.

Goya's little Senorita Juanita, treated in a simple and direct manner, strikes quite a different note. One hesitates to turn from this appealing portrayal of a quaint little Spanish maid to the brilliant painting of the mercilessly ugly Queen Maria Luisa of Parma.

CHARCOALS OF F. HOPKINSON SMITH

The charcoal drawings of F. Hopkinson Smith, also shown at Knoedler's, are a delight. These black-and-white drawings we might almost call paintings, for they are treated with all the vigor and breadth that the use of paint makes possible. They fairly glow with latent color. "The Fish Market" of Venice so vividly recalls the scene that the salt smells assail our nostrils, and we unconsciously begin to guard our steps because of the slipperiness of the pavement, which glistens with moisture. Charming is the local color in a sketch of the "Garden of Staple Inn," which shows the office where Charles Dickens wrote "Oliver Twist."

Gimbel Brothers have made a new departure in the history of department-store art galleries. In order to acquaint the New York shopper more intimately with our American artists, a gallery connected with the regular art department will be devoted exclusively to the display of works by representative American painters. Special exhibitions are to be held twice a year. The advisory board of artists is composed of H. Bolton Jones, A. T. Van Laer and C. C. Curran of the National Academy of Design. The Messrs. Gimbel are to be congratulated upon their laudable effort to popularize Art.

The Macdowell galleries recently exhibited the work of nine women. We cannot say that this exhibition was up to the standard; there were some fine paintings by Matilda Brown and a few others, but on the whole there were too many that might well have been left unshown.

POTTERY AND FABRICS

At the Herter Looms the display of pottery under the direction of Mrs. Jeannie Durant Rice and Leon Volkmar, commanded high admiration. A few years ago Mrs. Rice became interested in experimenting with the reproduction of some old Italian ware; to-day the results must be regarded, not in the light of an experiment, but as a very definite and successful achievement in the art world. Within the last two years the Durant Kilns have recovered the secret of the ancient glazes and have rediscovered the art of making Renaissance Italian Majolika and the famous Persian blue so frequently seen in oriental works of art. The classic vases and urns are beautiful, but most commendable is the effort to produce greater beauty of form in objects of more intimate and daily use. In all our progressive art movements, tableware has been neglected; therefore the Durant table appointments, beautiful in their dignified simplicity of design, fill a long felt need.

Some very charmingly decorated fabrics suitable for the summer home were shown at the Powell Art Galleries. They were designed and executed by Miss Birdaline Bowdoin and Miss Evelyn Manley, two interior decorators of unusual originality.

MRS. ADAIR

GANESH TOILET PREPARATIONS

and FACIAL TREATMENTS, obtainable for years only at her Salons in New York, London, Paris and Nice, are the antithesis of "make-up," as they reach the CAUSE of all blemishes and re-establish by natural means a healthy complexion, sparkling eyes and a youthful contour.
SUPERFLUOUS HAIR TREATMENT by antiseptic Electrolysis is almost painless, $2.50. HYGIENIC FACIAL MASSAGE, including the Strapping Muscle Treatment, restores lined, withered skins to velvety smoothness, $2.50.

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which removes double chin and restores lost contour, and the

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which cures deep lines between brows, corners of eyes and over forehead

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Brilliant Polish
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Delicate Flesh Tint

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HAIR FLUFF—A fine powder that absorbs all secretions which make the hair unattractive. Box sufficient for 30 shampoos, 50 cents.

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Practical Tailored

Linen Suit

of French Linen,
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Samples of Linen sent upon request

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SEEN AT LONGCHAMPS

THE first day of the Longchamps races witnessed a galaxy of chic Parisiennes in their smartest costumes, the conflicting details of which were bewildering. Probably the most pronounced novelty was the penchant for light coats worn with dark skirts. Directoire coats of white satin with a fairly high waist-line were seen above skirts of black cloth or satin. The skirts were slightly draped in long lines and had a frill of lace running halfway down the front.

One stunning tailleur was of white taffeta with a quarter-inch black satin stripe at quarter-inch intervals. The collar of black satin was Directoire in style, and buttons of crystal and jet fastened the coat. A postilion hat of fine English straw was encircled with a band and small bow of sulphur-colored silk, into which was tucked, directly in front, a stiff black aigrette.

THE WANE OF CHANGEABLE TAFFETA

Dresses of rather heavy, soft satins and taffetas in dark blue and black were noticeably smarter than the changeable taffetas which one sees everywhere, and which, as a consequence, have begun to pall. Two very smart dresses of black taffeta had three-quarter-inch tucks pressed in from the belt to the hem, and these were held in place by clever stitches underneath. With these skirts the black taffeta coats did not come below the waist-line in front and had rather narrow, short tails in the back.

The newest skirts showed a tendency to puffs or billowy drapery in the back, while the front and sides remained quite plain and tight. Others had plaitings at the bottom, utilized either as a narrow plaited flounce on the underskirt, which was half hidden by the tunic drapery, or as a finish to a lining skirt which was made of two thicknesses of chiffon and showed only through the slash in the overskirt as the wearer moved.

STRAWS IN THE WIND OF FASHION

Buckles and elaborate ornaments of jet were used on all sorts of gowns. Buttons of jet or crystal predominated, and in some instances the combination of very large crystal buttons with jet centers was seen.

Inch-wide velvet ribbon made effective trimming on costumes of silk. Black was used with black gowns, but colored models bore a contrasting shade.

Instead of actually edging sleeves and the bottom of a silk coat with fringe, as has been done heretofore, the material itself was fringed out to the depth of two or three inches.

Gold and green roses formed the chic trimming on a green-and-gold silk tunic over cream lace. The roses outlined the front opening of the tunic and were caught together at intervals down the front of the skirt.

It was observed that in spite of the prevalence of the high Directoire collars and Marie Stuart ruffs, many young women clung to the collarless neck finish, but, as a concession to fashion, wore around their throats a wide black velvet ribbon tied in a flaring bow at one side.

THE OLD ORDER CHANGES IN MONACO

(*Continued from page* 14)

white and black jet beads and flounced with filmy Malines lace; a girdle of the pale satin was pulled into a point on the corsage, which was cut in a straight line from shoulder to shoulder, and the embroidery which trimmed its upper edge was half hidden under the wide lace of the bertha. The beautiful emeralds she wore that night flashed from her hair, her neck, her fingers and wrists, and gleamed through the soft lace on her bust.

THE SMARTEST BALLS OF THE SEASON

These administration balls, brilliantly attended and superbly managed, are held in the new Salle de Musique, finished perfectly in Louis XVI style. Its walls are of lovely, pale brown French walnut carved in flat Corinthian pillars and panels, and profusely trimmed with gold. This decoration contrasts beautifully with the deep, old-French pink of the window hangings, the carpet and the upholstery. Of the same period is the decoration at the great foyer opening from the Salle de Musique and the wide, double staircase that leads to the new play rooms above. The bold sweep of its lines, the rich red carpet, the flowering plants and tall green palms make it a wonderful background for beautiful women. The Louis Ganne concerts, which until last year were one of the chief attractions of the Sporting Club, are now held in this room. The deep bay windows give a magnificent view of the mountains, the sea and the coast line to Cap Martin. At the afternoon concerts, half of the great room is reserved for those who desire to have tea served. A more delightful place in which to sit and listen to music cannot be imagined. The privileged persons who have access to this room can stroll out to the beautiful garden terraces, on which the great windows directly open.

Here also is the music kiosque, where the band plays of a morning; and on the terrace, where the crowds stroll slowly past, lounge on the stone benches or lean over the parapet to gaze into the ever-changing blue water below, one may play at *tir aux pigeons*.

THE NEW TEA PLACE

The tea pavilion at Cap Martin, once so smart, has become so crowded this season that those who wish to avoid the ordinary crowd in their afternoon drive now pass the enchanting turn in the road which leads to the point, continue through Mentone to the beautiful East Bay, near the Italian frontier, and stop for tea at a new restaurant, picturesquely named "L'Amirauté." Asked why this name was given it, the smiling director answered that "one name was as good as another; was not the sea there, and do not admirals belong to the sea?" All the decorations of this house, at the delightful end of a delightful drive, suggest the sea—old sea prints hang on the walls, a great model of an old war ship takes up nearly the whole length of one room, and outside a wooden miniature Admiral smiles hospitably at approaching guests. One may mount to the restaurant from the street by a lift hidden in a rocky grotto abloom with flowers, where a secret stream of water tinkles gently, or one may climb low-stepped, winding stairs, which at every turn reveal new beauties of woody vistas and little nooks under sheltering trees set out with two chairs and a little table, and so finally reach the broad terraces.

M. A. F.

Mme. BLAIR

May Is the Time for Linen Dresses

If your old suits are slightly worn and out of season, let me alter them for you. At a reasonable expense, I can really do wonders with your gowns which you may consider almost worthless.

I do all kinds of high-class dressmaking; smart coats; ladies' gowns—both afternoon and evening; street suits; distinctive separate blouses—both tailored and fancy; cleaning and pressing.

My telephone number is Riverside 4884.

I shall be pleased to give you PERSONAL SERVICE over the telephone, in an interview or by letter. Out of town customers need only to send me their exact measurements for remodeling or new garments and I'll guarantee a satisfactory fit.

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Liberty Smocked Dresses
Natural pongee, 6 and 8 years

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> Just before retiring, wash your face with plenty of Woodbury's Facial Soap and hot water. Rub its lather in. After this, rinse in warm, then in cold water. Then rub your skin for five minutes with a lump of ice.

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is a thick white paste which speedily reduces enlarged pores, removes blackheads and converts coarse skin into one noticeable, after one application, for its smoothness and beauty of texture. Jar, $1.

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"Fifth Avenue models at moderate prices"

This handsome afternoon gown is made of fine imported crepe, and is beautifully hand-embroidered. May be had in any color.

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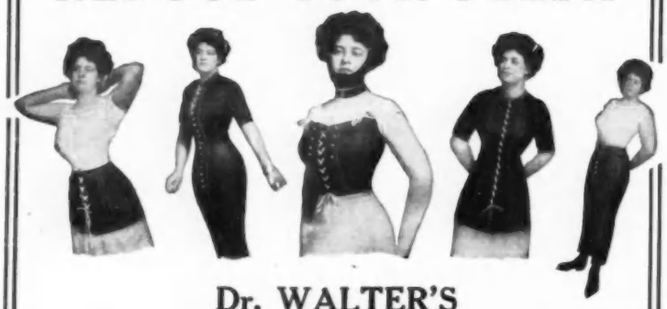

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You can safely and speedily reduce your superfluous flesh in any part of the body and thus improve your figure by wearing Dr. Walter's famous medicated rubber garments for Men and Women.

Neck and Chin Bands - - - - - $3.00
Chin Only - - - - - - - 2.00

Also Union Suits, Stockings, Jackets, etc., for the purpose of reducing the flesh anywhere desired. Invaluable to those suffering from rheumatism. Write at once for further particulars.

Price $15.

Dr. JEANNE WALTER'S
Elastic Rubber Corsets
Reduce Your Figure

These corsets, by shaping the body gracefully, reduce the size of your figure. They are more comfortable than other corsets, as they bend easily with the body. Send for descriptive folder to

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Simple Dresses, Dinner and Evening Gowns Tea Gowns Negligees and Costumes for all occasions

This simple, and smart dress with leather belt, as illustrated.

In Scotch Handkerchief or Irish Linen, all colors, $14.50

In ratine, $16.50

In imported serges, $24.50

The Self Adjustable Maternity Dress recently perfected by Mme. Leonard, is made in all the latest styles and arranged to fit the figure at all stages without alterations, and without sacrificing comfort or hygiene. Is worn in normal condition as well, without removing a button.

All Garments made to measure on the premises.

Catalog and Order Blanks sent out of town upon request.

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Pure Linen, and Silk & Linen (60% Silk)

Knit Underwear de Luxe
(Soft—cool—exquisite)
For Men and Women

Women's Unions

Gauze weight, pure linen. Ideal for traveling. Needs no ironing.

	Pure Linen	*Silk & Linen*
Machine finished - -	*$5.00*	*$6.00*
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Your choice of tight knee or umbrella shape

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MADAME POST, Mgr.

Take elevator to 1st floor salesroom **373 Fifth Ave.** Cor. 35th Street

NOTE: In New York special fittings at your house, no extra charge.

FASHION DESCRIPTIONS

Reverse views of models shown on page 30

PAGE 16.—LEFT FIGURE.—Afternoon gown of light-weight, raspberry ratine, unusual in cut and draping. The yoke is of white chiffon with a ruff of Alençon tulle.

MIDDLE FIGURE.—Carriage or garden party gown of blue and white chiffon taffeta with a broad, embroidered collar, ruffled with shadow lace. The manipulation of the black satin sashes is very clever.

RIGHT FIGURE.—A tailored suit of blue serge, on which black satin and braided bands are attractively introduced. Hats on page 16 are also from Gimbel Brothers.

PAGE 18

LEFT FIGURE.—The skirt is of white terry cloth with a slash at one side ornamented with large, terry-covered buttons. The surcoat of terry is heavily embroidered, and into the design are worked bunches of grapes in Irish crochet.

MIDDLE FIGURE.—The plain skirt of white satin is scalloped at the bottom and up the left side, where the scallops are held down by satin-covered buttons. Heavy Irish and baby Irish combined form the surcoat, which has a yoke of embroidered Alençon tulle.

RIGHT FIGURE.—Youthful frock of fine white point d'esprit, much beruffled with French lace, in a Princess design. The knotted end of the pink satin girdle is attractively drawn through the ruffles. The bodice is plain, with a defined armhole.

PAGE 30

LEFT FIGURE.—A very simple frock of lavender barred dimity. The V shape of the panels on blouse and skirt is repeated in the insets on the sleeves. A violet velvet belt ends in a bow run through a pearl buckle.

MIDDLE FIGURE.—A rose-sprigged dimity with a dull blue ground. Insertions of narrow shadow lace and a belt and bows of old-rose velvet form the trimming. Price of skirt pattern cut to order, $2.50; bodice, $2; or $4 for entire frock.

RIGHT FIGURE.—Three-piece suit of brown linen. The cut of the overskirt and the use of black striped, dull blue agaric on the broad collar and cuffs are attractive innovations. The frogs which fasten the coat are made of brown braid. Coat pattern, $2; entire frock, $4.

THE LATIN QUARTER OF LONDON

(*Continued from page 82*)

THE CORDONS BLEU OF SOHO

We passed a gem of a little restaurant, called "Au Petit Riche," where one could get a real *déjeuner*, and here Madame honored me with her company at a most delicious repast. We walked down a flight of stairs and found ourselves in a room furnished like an old Brittany farm house. The whitewashed walls, the curious crockery, the little man in his baggy trousers and the little woman in her flapping skirts standing near the wide, open hearth with its array of brass pans and cooking spoons—it was Brittany!

Madame picked the *déjeuner*, while I wondered and paid the bill, which seemed far too reasonable. Then if Madame wishes a dinner for a king with the purse of a peasant, she must turn into Greek Street and stop at the "Restaurant Gustave." M. Gustave is himself a great chef, and his kitchens are such as a French housewife herself would take pride in. Here are concocted little dinners of four or five perfectly prepared courses for a shilling or eighteen pence.

My "good man" had a little jest at my expense when he heard of my adventures, but the jest was turned into a compliment when I set before him the contents of my bulging bag. He sipped of the wines of Italy, relished the tiny joint of lamb, the green peas and infinitesimal potatoes, and gaped at strawberries bought off a barrow in April.

Reverse views of models shown on page 16

HEAVY LOAD ON A HOT DAY

THE BATHING HOUR AT SEA BREEZE

A HAPPY LITTLE MOTHER

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EUROPE WITHOUT A GUIDE-BOOK

(*Continued from page* 20)

zone. Here the two cousins got the fever for collecting coppers and brasses, "dindaneries," as they are called. But here John drew the line; laces *could* be carried if necessity drove, but he rebelled at brass jugs as big as barrels. To avoid discussion, Ann said they really ought to go to Paris, so that John could rest up; she could see that he was getting nervous. So they turned into France and enjoyed glimpses of old castles that made them expect to see Dumas' "Musketeers" swashbuckling about the country. They went quickly, for one rarely stops *en route* for Paris.

WITHOUT STOPPAGE, TO PARIS

The ladies were well posted on Paris hotels, judging from the long lists of hostelries that they had collected from traveling companions, and they checked off their varied attractions as they were speeding along in the Brussels-Paris *Rapide*.

There was the Crillon and the Regina, the Lutetia and the Lotti, where they knew enough to show Americans the bathroom the first thing; then the pretty Louvois, looking exactly like a chateau and standing not too far from the shopping district. There was an Astoria that recalled memories of home comforts, and the Ritz, of course—there is always a Ritz or a Ritz-Carlton, or just a Carlton, in every European capital. Then there was the old Grand Hôtel, the first big hotel in Paris, which still holds its own, and the Meurice, where everyone speaks American, and where, so they say, the French have to take an interpreter. Finally the Elysée Palace was selected—John said because the "Palace" part caught Ann's deciding vote.

"Archie would be very useful to us," said Ann, meditatively, one evening as they sat at tea in the hotel "Lounge." Archie was an old friend of Ann's who was supposed to be studying art in the Latin Quarter—at least he had the most expensive studio available in that neighborhood and wore very queer clothes. So next day Archie, in a corduroy suit, a slouch hat and a flowing necktie as big as a mourning streamer, turned up for dinner. Everybody around seemed to take him and his garments for granted, but John blushed for him.

"Well, of course, you will want to see the Louvre and Napoleon's Tomb and the Eiffel Tower and Père La Chaise, and so on." Archie's face was dully uninterested as he went over the items.

GAY LITTLE "TROUS" OF PARIS

"Not at all; we want to see Paris," answered the cousins in chorus. So only too gladly Archie escaped from the regular tourist's tour of Paris and took them to the famous cafés on the Boulevards to sip ices and black coffee at little tables on the sidewalk, and to Maxim's for supper. They spent whole evenings at the Cafés Chantants in the Champs Elysées, where all the vaudeville actors get their start. Archie guided them across the river and took them the rounds of the odd, shabby little places of the *Rive Gauche*, where all the "types" of the quarter congregate, and to the freak cafés up in the Montmartre Quarter, the real Bohemia of Paris. Of course, everybody knows that they are only gotten up for the credulous tourist, but they are amusing little "trous," as the French say, for all that. Besides, there are a lot of little places where the real Parisian goes which the tourists never find out, and on these Archie was well posted. It's wonderful how broadening is the pursuit of art! Most amusing of all were the little cabarets where aspiring authors and artists gather to air their productions to appreciative audiences.

THE LONGCHAMPS RACES

The races were on at Longchamps. On the day of the Grand Prix all Paris turns out; the grand stand is filled with the smart *monde*, while all the bourgeoisie comes carrying camp stools and lunch baskets for the picnic lunch on the grass.

The President of the Republic, with a guard of honor of the martial Cuirassiers in shining helmets, corselets and floating horsehair plumes, attended. Of course, it is obligatory to wear a new dress that day; the Grand Prix is the big dress parade of the year, to which all the dressmaking establishments of any repute send their mannequins. They divide honors with the jockeys and the horses, and press men and society women alike run after them with cameras to get snapshots.

They went to the "Ile Robinson," where one climbs up to a table in the top of a tree to dine. Archie said it was the chic thing to go to the big summer fair at Neuilly and ride on the pink pigs of the merry-go-rounds, and buy trashy junk and gingerbread at the booths; all of which they accomplished with much éclat.

"I suppose we ought to go to Versailles and Saint Germain and see the palaces," said Elizabeth one day, her conscience at last rousing to its duties.

"Fontainebleau is the thing now," answered the versatile Archie. "Motor out to Fontainebleau and take *déjeuner* at the Hôtel de France et d'Angleterre. The line of motor cars there is so long that they have to have motor bicycle 'starters' to go and hunt up one's car."

As always they took Archie's advice and came back by Versailles, which is fast becoming an American colony. Archie calls it the fashionable American suburb of Paris. Now, as Ann demonstrated, the Guide-Books don't tell you that.

Then there was a motor boat trip behind a big motor boat race down the Seine, with stops at delightful little French inns and artist colonies. At any one of these quiet places John would have been glad to stay, but neither Ann nor Elizabeth would hear of his being so far from a good doctor. Soon after he learned that he was booked for Germany.

ANOTHER STORY

"I have just thought of a lot of things we didn't see," said Elizabeth, as they boarded the train at the Gare de l'Est. "There's the Carnavalet Musée and the Gobelins Tapestry place and the Cluny—"

"Oh, yes, Elizabeth, don't you remember you bought a lot of that lace," answered Ann, absent-mindedly.

"I mean the Musée, of course," said Elizabeth with dignity.

"Oh, never mind, we'll come again," said Ann cheerily. "Nobody comes over to Europe just once now."

"I would go to the Dalmatian coast next time if I were you; that's the latest stunt," were Archie's parting words. "You can even get down into some of those queer Balkan countries such as Herzegovina, where they are always having revolutions, by motor car now."

"We'll look it up and see if it's a sufficiently sedative cure for John," said Ann as the train pulled out for the Champagne country.

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